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THE MUSICAL COURIER

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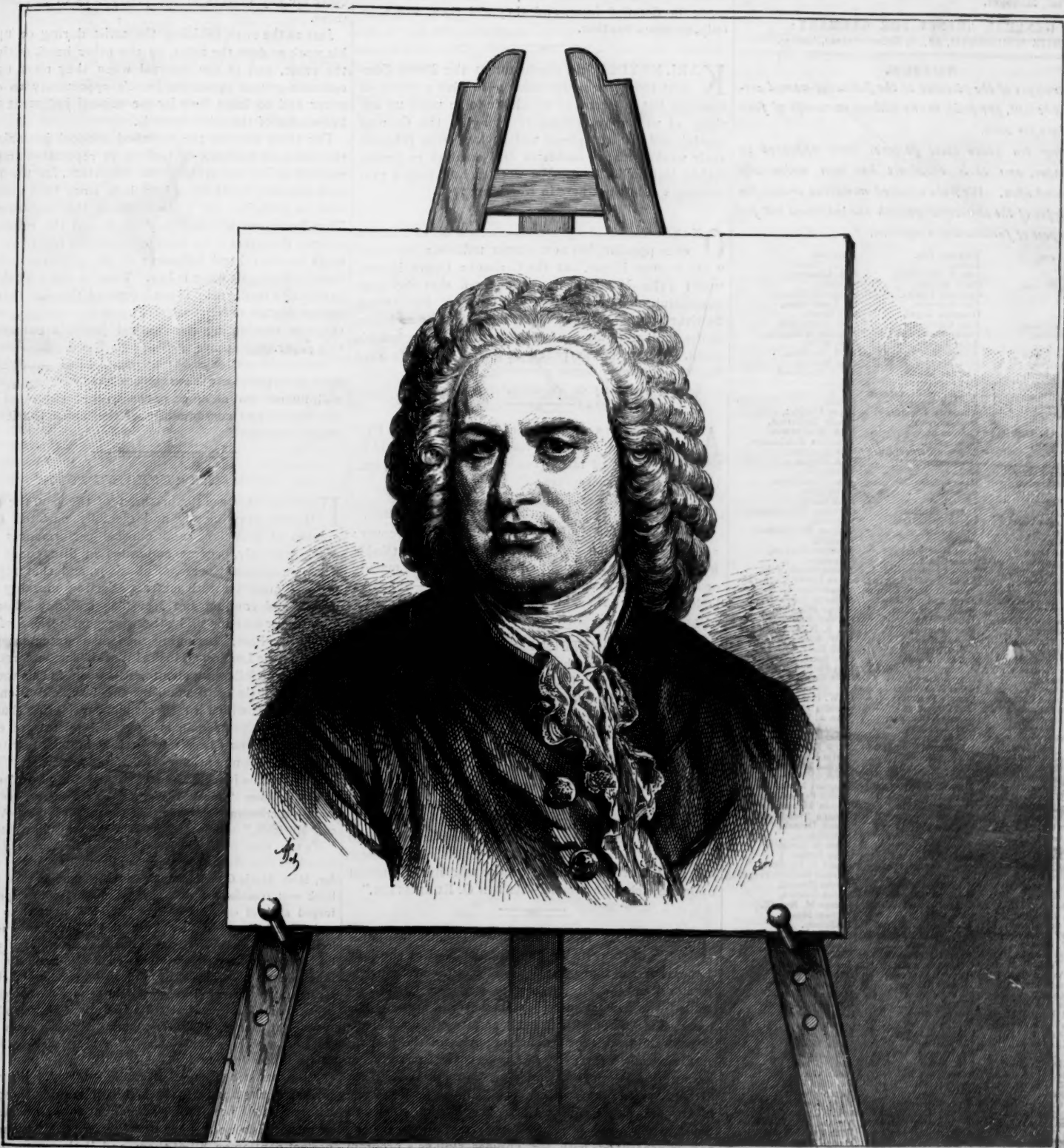
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XX.—NO. 1.

NEW YORK, WEDNESDAY, JANUARY 1, 1890.

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JOHANN SEBASTIAN BACH.

THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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| Margaret Reid, | Augusta Ohlström, | Edward Chadfield, |
| Emil Fischer, | Mamie Kuebel, | James H. Howe, |

THIS number of THE MUSICAL COURIER is No. 1 of Volume XX., and marks the beginning of the eleventh year of the paper's existence. These files of the past ten years constitute highly interesting reading, and, in addition to their historical and biographical value, are particularly useful in any study of the musical and artistic progress made during the past decade in the United States. In such a study it will also be found that this paper has always been in the van of progress, has always and at times, exclusively and in the face of great opposition, advocated the very tendency that has of late become fashionable in music. That is to say, we were ahead of the times, and that will be our policy in the future.

WE are authorized to state that the report that the composer of the song, "Tell Me How," has committed suicide is not based upon fact. He still lives—that is, he's a living still.

THE complaints of certain artists against musical managers, or rather managers of musical affairs and events, should be reduced to specific points. There is no use in generalizing. The complaints should be made in detailed form, and they will then, and then only, receive attention.

KARL MEYDER, the conductor at the Berlin Concert House, proposes shortly to give a series of concerts the programs of which are to be made up entirely of works by composers living in the German capital, and the composers will be invited to rehearse their works with the orchestra and conduct in person if they feel so inclined. We wonder how such a proceeding would work here in New York!

ON the occasion of the recent resurrection of Auber's once popular, but now almost unknown, opera of "The Bronze Horse," at the Carlsruhe Opera House, under Felix Mottl, it was discovered that the most successful of modern English composers, Sir Arthur Sullivan, had taken many of his most pleasing melodies in the "Mikado" almost bodily from the Frenchman's work. We are not surprised at this, as we never gave Sullivan, however clever a musician he may be, credit for great originality or individuality.

AS we notice in a weekly paper published in this city, a gentleman worthy in many respects and said to be quite a lover of music has suddenly become paralyzed, for he himself writes:

DEAR F.—I am paralyzed by the Christmas number.

HORATIO C. KING.

We are sorry for Mr. King and hope he will recover; and must say that our hopes are partially justifiable from the fact that his right side is free from the malady or he could not have written the above letter—unless he be left handed. If so, his case is hopeless.

ANTON RUBINSTEIN has sent the following communication to the newspapers: "Deeply moved by all the tokens of attention, so dear to me, and through which I have been honored on the occasion of the fiftieth anniversary of my debut as an artist by numerous Government and private institutions; by musical, learned and secular societies; by cities, by the organs of the press, by artists, teachers, students; by the public and by private persons, and as I am unable to send to each one in person and in particular the expression of my heartfelt gratitude, I address this communication to all newspaper editors, with the kind request to print this letter, in which I wish to express my sincerest and most hearty thanks to all those who have bestowed upon me such high honors.—ANTON G. RUBINSTEIN."

TO-MORROW night Theodore Thomas begins a series of concerts on the popular plan at the new Lenox Lyceum that promises to attract the best musical elements of the city and every stranger "within its walls" who has any interest whatsoever in music. The name of Mr. Thomas is in itself an attraction sufficiently powerful to call for ardent support, and the new resort, centrally located, easy of access and attractive in its interior, is apparently destined to become a pivot around which much of the future musical life of the metropolis will revolve. The concerts, while they will be entertaining to some, will be instructive to others, and, in accordance with Mr. Thomas' skill as a program constructor, they will be made to satisfy the versatile tastes of such a community as this is.

Special features will be introduced to please such as

are not suited by hearing orchestral music only, and, if the acoustic properties of the hall will prove to be what is claimed, many soloists of distinction will be heard during the season to begin to-morrow. More later.

IN a limited sphere of journalism, aye even in some of the most extended spheres, the personnel of the papers becomes known to the constituents, and in accordance with the reputation of the men conducting these papers, and as they are known professionally, the papers secure their reputation. This is peculiarly the case with musical papers, whose editors and critics necessarily must meet the artists where the artistic representation is effected—that is, in the concert and at the recital. These artists meet those of the operatic stage, and it is thus that the artist, the teacher, the professional musician, and the music critic and journalist meet. When all these people, commingling with each other, exchanging views and opinions and discussing chiefly musical matters—when they each and all learn of each other and become acquainted with the characteristics and idiosyncrasies of such as are selected for general discussion, it is readily discovered whether there are any defects in the pretensions of any one of them.

Just as the critic criticises the artist during or upon his work so does the artist, on the other hand, criticise the critic, and in the interval when they meet upon common ground comes the artist's opportunity to discover and to learn how far the critical judgment and knowledge of the critic extends.

For these reasons the so-called musical journals of this town are wanting or lacking in reputation among musical artists and professional musicians, for the persons connected with them have long since been discovered as ineligible for a place among the cognoscenti. They know not whereof they speak, and the musician at once discovers this; whereupon all his regard or respect for the critical judgment of the papers for which these individuals write is lost. There is not a musician in this city to-day who is not aware of the fact that he cannot discuss musical matters upon his own plane with the men conducting the musical journals outside of this paper.

All this is so thoroughly known, is public property to such an extent, that those papers have in consequence no influence and no effect in the musical circles of the metropolis, and consequently of the land. But it cannot be remedied.

FROM THE "EVENING POST."

IT grieves us to see the brethren of the pen, the gentlemen who happily and gleefully dash off their opinion of musicians and musical performances and music generally, become embroiled in discussions that lead to unpleasant personal allusions, and that replace musical criticism with matters affecting morality and ability and conduct and Nevadian colloquy. For instance, our amiable and otherwise gentle friend of the "Evening Post," becoming riled at a statement published in the London "Musical World," is so ungracious as to say the following about a little man in this town—a perfect little gentleman, by the way, old friend of Materna, &c., which is rather rude, considering that the perfect little gentleman is ever so kind toward every one of whom he (the perfect little gentleman) writes in that classic compendium of dirt and otherwise, "Town Topics." This is what Saturday's "Evening Post" says:

The London "Musical World" waxes merry over the "musical criticisms" written for a paper called the "American Musician," winding up its remarks with this sentence: "We can wish no harder fate to befall the writer of such banalities than that, when a new edition of 'Arday' is called for, Miss Marie Corelli should add a chapter to that clever book and transfix the unhappy 'Musician' with a specially forged shaft of sarcasm." The "World" appears to labor under a delusion. In New York the "Musician" is not looked upon as a musical, but as a comic paper. It is edited by a few journalistic tramps, whose opinion in musical matters is as valuable to artists as a certificate of good moral character from the "Town Topics" would be to a theological student. Indeed, a "musical critic" of the "Musician" is a member of that paper's editorial staff. Humbug easily flourishes in musical journalism, as in music teaching, but its course is usually short lived.

"Journalistic tramps" is really too bad. Why such gross assaults upon the characters of gentlemen against whom no foul breath of suspicion as to their honesty—or rather dishonesty—has ever been uttered? They are perfect gentlemen, all of them, and if the writer of the "Evening Post" had only taken a little time to investigate them personally (meanwhile putting his pocket-book and other valuables in a safe place) he would have

Sgt
The Albert A. Stanley
5-10-33

discovered how high they all stand, particularly in their own estimation.

And as to their opinion in musical matters, why it is a foregone conclusion that they are far above such a necessity. If they can only ascertain the history of a musical artist's past, they can readily arrange the subsequent musical criticism by means of a combination that generally brings forth sufficient for a suit of new clothes.

There are various ways of making a decent living in musical journalism, especially when combined with acting or with managing, or with little Barnumesque attachments, but the great, the chief desideratum is a personal, a real, genuine personal, individual, as it were, acquaintance with the musical artist; an acquaintance with him that admits you to his presence, right there on the spot, and then the little precedents of former years instruct you readily how to accommodate your musical criticism with the extent of his credit at the banker's.

Our friend of the "Evening Post" should remember all these things and not get angry because he has not the genius for the kind of musical criticism so dominant with these big and these little gentlemen referred to as tramps in his article. They are, in their line, men of genius, the future Jimmy Hopes of the art of music.

Rubinstein's Conservatory Program.

AGAINST the late attack made on the St. Petersburg Conservatory—of which Rubinstein is director—by the "Novoe Vremya," of St. Petersburg, Rubinstein, in a long and crushing reply asserts that the program of the St. Petersburg Conservatory, so far from being ineffective or insufficient, is the best in Europe, and deserves to be studied by all conservatory professors and directors, inasmuch as every possible branch of musical requirement is placed in the way of all pupils of the conservatory, and no one point omitted.

After having experience of various European conservatories and knowing the entire working of the St. Petersburg Conservatory, the various methods pursued, and the results, not only that Rubinstein aims at, but that are attained, I can safely assert, with Rubinstein, that the program of the St. Petersburg Conservatory is the best in Europe, the only fault being—a fault Rubinstein himself allows—that, if anything, it is too severe, and demands too much of young students.

This, however, Rubinstein purposely passes over. Music, he says, is no light study; it requires brains, enthusiasm, temperament, patience and complete surrender of the student's time and thought; it must be a fanaticism in his life, or, in other words, a music student must be music mad. All these requirements, however, are very seldom found in one person, and, of course, when they are found we have a genius, a musician like Rubinstein, d'Albert, Bülow or Joachim. Some of these requirements, however, can be fostered, often even produced—as, for instance, patience and enthusiasm. A student, let us say, comes to the St. Petersburg Conservatory for the first time with a fairly good technic and musical ability, but very impatient. He has to play before Rubinstein, and he chooses one of the Liszt rhapsodies, and gets through it well. Rubinstein asks for a suite or fugue of Bach. No, that is not forthcoming; more Liszt, Chopin, Schumann, but Bach, no; he (the student) likes to hear Bach, but he seldom plays it.

He commences his studies under one of the professors. Liszt, Schumann and Chopin are laid aside, not as in Leipzig or in the Hoch Conservatorium in Frankfurt-am-Main, under Clara Schumann for a couple of years, but for some months. A little disgusted, the pupil sits down to Bach, Haydn, Moscheles and the earlier classics. Will the "études symphoniques" of Schumann, the Kreisleriana, the Balladen of Chopin never come, he thinks, dismayed, as he looks into one of the Bach fugues; but there is no help for it. If he remains at the conservatory he must study Bach, Beethoven and the classics, and forthwith he commences.

When finished he blesses his stars for this, for instead of being merely a brilliant player, as he was when he first entered, he leaves a perfect musician, with fingers, head and taste in good condition.

This is exactly what the St. Petersburg Conservatory aims at, the making of thorough musicians—not merely brilliant virtuosi—of those who are students in it.

On entering the conservatory the first thing the student must undergo is his or her examination by the director (now Rubinstein); and this is no form, but a regularly serious affair. To perfection in technic Rubinstein pays little attention. How much the pupil knows is a question altogether for the professor under whom he is placed, but how much he can know, or learn, his musical ability, this is exactly what this examination is for. The mechanical perfection of his fingers is nothing—that very often goes to smash through nervousness; but, nervous or not, his ear will remain the same, and it is this that Rubinstein gives all attention to, so that a pupil with a bad or a defective ear has no chance whatever of entering the conservatory.

This is a rule absolute. Another rule is that only Russians can enter the conservatory and undertake the entire course. Foreigners can join one or more of the classes, but the vari-

ous lectures, &c., are not opened to them, and they cannot receive diplomas, even those foreigners who are resident in St. Petersburg, without being naturalized. Along with this musical examination comes one in languages—Russian, French and German literature, ecclesiastical history, and the three R's; and all who fail to pass this in any one branch must immediately, with their musical study, undertake that branch, or as is the case with some students, all branches in the school specially attached to the conservatory.

Then, too, all students must attend first harmony, then counterpoint and instrumentation classes, and must undergo a satisfactory examination in each of these branches before a diploma is given them; and it must be known that, without a diploma from the conservatory, Russian musicians may not become teachers according to police regulations. Of course this rule is not stringently followed; there are many who give lessons all over Russia without this diploma, but not publicly, not in schools or gymnasiums; neither does this diploma question compel all to be students of the conservatory, for all outsiders are allowed to pass their examination exactly as those who are belonging to the conservatory.

Supposing, then, a would-be pupil—talented—has safely passed all preliminary examinations, can read, speak and write Russian, French and German, knows the three literatures, understands harmony, and is well up in ecclesiastical knowledge—a very important question in orthodox Russia—Rubinstein sends him into the higher grade classes, where those who are wanting to become artists are prepared. After a short time, if he be a singer and has a good voice, a composer and has ability, or studies an instrument with chances of becoming a virtuoso, he is permitted to remain, not for any special time, but so long as is necessary; if, however, he has no voice or little virtuosic talent, he is then placed in what is known as the pedagogic classes, where, failing to be an artist, he is converted into a teacher, but he must study with one aim or the other in view, each professor having his special course of study for either aim.

If a singer, he becomes either a chorus singer, student, or a solo student; is trained either to sing in chorus or in operatic rôles.

If a composer, he is either made a composer or a teacher of counterpoint, harmony and instrumentation, but always a conductor.

Twice in the year the students perform operas; these operas being directed and conducted by student composers or kapellmeisters; the orchestra being the conservatory orchestra, and the chorus the conservatory chorus. Then also twice in the year, besides the usual weekly concerts, Rubinstein conducts two special public concerts, at which the most talented pupils assist, and at which some movements of a symphony of some young composer are played, the orchestra invariably having some stiff symphony of Beethoven, Schubert or Schumann to get through.

Rubinstein himself has three different classes; a piano class twice a week, where a few of the students—four—get lessons from him; an ensemble class, attended only by the higher grade piano classes—all professors of other instruments having their ensemble classes and an orchestral class, in which Rubinstein himself conducts the work of the pupils.

For the chorus there is also a like class, and all during the winter are regular concerts of chamber music. Once a week for all students—even the youngest—there are ensemble classes, where they play stringed and all other kinds of works.

For those finishing, the examination is more than unusually stiff. They must pass satisfactorily examinations in reading at sight, accompanying at sight, transposing, harmony, counterpoint, instrumentation, musical history, chamber music, and besides this prepare, alone and completely unaided, a concerto, a sonata of Beethoven (if they be piano students), a piece of Schumann's, of Chopin's, a fugue of Bach's, and some piece of Liszt's.

If singers, they must prepare the rôle in some opera; if composers, a great choral and orchestral work; and if students of other instruments, the highest test these instruments allow.

No other conservatory asks as much as this, and the consequence is no other conservatory turns out such musicians; but for this aim nothing is spared—neither expense, time, nor work on behalf of professors and students.

Of course, with Rubinstein as director, it has many advantages. He has the power of inspiring those under him with enthusiasm, and even, as in the case of the orchestra, with ability, as was laughingly illustrated not long since, when I attended the orchestra class to hear the new work of a promising student. The orchestra, however, and the composer himself seemed all at sea; one could understand nothing, except now and then some charming phrase caught amidst all the chaos. Rubinstein was listening, and after hearing all to the end he took the baton, the poor little composer standing by anxiously.

I suppose there never was such a transformation. The very first note had a different sound, and instead of the chaos heard before we listened to a composition of really poetic beauty, and perhaps not the least of our gratification was the quiet, childlike smile of triumph Rubinstein naively gave us as he finished.

The secret of the conservatory and its proficiency is really Rubinstein and his personal influence. He makes the labori-

ous work light, and for a smile from him and an encouraging word, what work is too much? But then, above all this, there is the solid foundation he has laid. When he is gone it will be more irksome, but for those who are competent the benefit will be the same.

ALEXANDER M'ARTHUR.

FOREIGN NOTES.

....A Gluck cycle will be given at the Dresden Court Opera House early this year.

....Alphonse Czibulka, well known to young lady performers as the author of the "Stephanie" gavot, has recently produced a new operetta at Hamburg, entitled "Gil Blas de Santillane."

....A new opera, "Norma," by the Netherlandish composer Ryken, will shortly be produced at Rotterdam. The libretto treats the same subject as that of Bellini's celebrated work of like name.

....Heinrich Hofmann's opera "Aennchen von Tharau" is about to be produced at the Berlin Opera House. This ten year old opera is one which would seem to be well suited to small theatres with an efficient company.

....Under the title of "Collectio musices organicae ex operibus Hieronimi Frescobaldi Ferrarensis," Fr. X. Haberl has edited and Messrs. Breitkopf & Härtel have published sixty-eight compositions for organ by the great predecessor of J. S. Bach.

....Dr. Wilhelm Kienzl, of Graz, has finished a new tragic opera entitled "Heilmars, the Fool." His "Urvasi" met with success at Dresden and Graz, where the new work will also be produced. Kienzl is conductor of the Styrian Musical Society.

....St. Cecilia's Day (November 22) was celebrated in Paris at the Church of St. Eustache, by the performance on a grand scale of a mass written by Ambrose Thomas thirty-two years ago, and produced on the same day in the same church. Charles Lamoureux conducted the performance.

....The list of novelties for the next London Philharmonic season will include a new symphony by Dvorák, a new orchestral suite by Moszkowski, a new orchestral work by Mr. Peter Benoit, a Venetian orchestral suite by Mr. Mancinelli, and new works by Mr. Frederic Cliffe and Goring Thomas.

....The performance of the entire cycle of Wagner's works began on Thursday a fortnight ago, at Dresden, with "Rienzi," and will proceed until the end of this month, when the "Götterdämmerung" will close the series. Gudehus will leave for Berlin early in January, when his engagement at the Dresden Court Opera will terminate.

....Anton Rubinstein's new opera "Goriushka" has just been produced at St. Petersburg on the occasion of the composer's jubilee, with the success that would be expected under such circumstances. The Czar, the Czarina and as many of the official and fashionable aristocracy as the theatre could contain were present in state.

....The copy of Beethoven's cantata in celebration of the Congress of Vienna, which he presented to King Frederick William III. of Prussia, has just been placed in the Beethoven Museum at Bonn. There were only three large paper copies, which were presented to the Emperors of Russia and Austria and to the King of Prussia respectively. They were sumptuously bound in morocco, inlaid with mosaic, with a coat of arms in gold and colors on the cover.

....The oldest "Gesangbuch" of the kingdom of Saxony, printed at Zwickau in 1552, and containing, among other things, thirteen hymns by Luther, has been carefully reprinted from the only existing original copy, which is in the library of Zwickau. The melodies are printed in the notation of their original epoch. The next oldest Protestant hymn book of Germany was also printed at Zwickau in 1528, and of this only a single copy is known to exist, which is now in the Royal Library at Dresden.

....The preparations for the production of "Die Meistersinger" in Italian, at La Scala, are giving occasion for a furious war of words in some of the Italian journals. The idea, no doubt, first became a practicable one in consequence of the success of Mr. Augustus Harris' production of the opera. To this the "Italianissimo" party replied that it would be scandalous for the typical theatre of their country to produce a work by the great overthrower of their country's art glories. If he must succeed let him succeed elsewhere. Then the Wagnerites retaliated by producing evidence that the great composer himself had repeatedly expressed his admiration of Italian singing, and, within due limits, had repeatedly held it up as a model to the vocalists of his own country. The "patriots'" answer to this is an entreaty to all "patriotic" artists to refuse to take part in the performance; to which the Wagner party reply that the principal artists have all consented, and even if any should hereafter refuse there is a large number of young artists perfectly competent who would be only too glad to associate themselves with what promises to be a great success. And so the battle rages furiously; but it seems probable that the citadel of Italian art will be captured in this assault, and Milan will follow Bologna in the triumph of the foreign invader. Meanwhile the authorities of La Scala have

done the wisest thing possible by inviting Julius Kneise to superintend all the arrangements for the production, and Kneise was the artist who discharged this same duty this year for the performances at Bayreuth.—London "Musical World."

....The subjoined letter from Beethoven to Camille Pleyel was exhibited by Messrs. Pleyel, Wolff et Cie. in the section devoted to musical history at the Paris Exhibition:

VIENNA, April 26, 1807.

MY DEAR AND HONORED PLEYEL—What are you doing, you and your family? I have very often wished to be with you, but until now it was not possible. The war has partly been the cause. If that is to go on being an obstacle for much longer I suppose we shall never see Paris.

My dear Camillus—that was the name, if I mistake not, of the Roman who turned the wicked Gauls out of Rome. For that price I should like to be called so, too, were it only to be able to drive them away wherever they have no business to be. What are you doing with your talent, dear Camille? I hope you are not letting it expend itself on yourself alone? I suppose you are doing something with it? I embrace you, both father and son, with all my heart, and, apart from the business matters you have to write to me about, I should like to know much about you and your family.

Good-bye, and don't forget your true friend,

BERTHOVEN.

....We are indebted to Messrs. Broadwood, of London, for the following curious advertisement from the London "Morning Chronicle" of June 9, 1785: "Mr. Astley (of the Amphitheatre, Westminster Bridge) begs leave to inform the nobility, gentry, and others that he has engaged, for twelve nights, that amazing phenomenon the MUSICAL CHILD, from Newcastle-upon-Tyne. He is only thirty-six months old, has the judgment of the most professed theorist in music, and is allowed by all ranks of persons to be the most astonishing natural production that ever made its appearance in the known world. This infant is to perform in the centre of the school, on the Forte piano, several known airs," &c. The same journal, in announcing a performance of "Messiah" by the Royal Society of Musicians, intimates that "No ladies will be admitted with hats, and they are particularly requested to come without feathers, and very small hoops, if any." They were merciful in those days, because if one has to listen to an infant performer at all, it is obvious that one of three years old will make less noise, and be consequently less objectionable, than one of older growth. And what a pity it is that there were no Barnums in those days!

....The following extract from an article which appeared in the Dublin "Mercury," for January, 1768, will doubtless amuse some of our readers, and is of interest as showing the estimation in which the instruments named were held:

SPECULATIONS OF GEOFFREY WAGSTAFF, ESQ.

I think there may be said to be a great analogy between the different species of writers and musical instruments. First, as epic poetry is allowed to be the highest effort of human genius, to contain a greater compass, and to have more steps in it than any other kind, I look upon it to be an organ, for the learned critics say that all the arts and sciences may be found in the "Iliad" and "Odyssey," or at any rate may be deduced from them. Homer, therefore, may be called the vocal frame, of which the divine Cecilia was inventress, and the "Æneid" and "Paradise Lost" were formed from that great original. We have had also epic poets of a lesser size, who may be called chamber organs, whose works have neither the compass nor strength of the other three, such as Telemachus, Tasso and Ariosto. As for most of the other performers in this way I look upon them as barrel organs.

The next instrument in point of compass and variety to the organ is the harpsichord. I shall, therefore, consider tragic poets of the first class as such, and those of an inferior kind as spinnets. Shakespeare, indeed, can scarce be confined to any instrument, for at some notes he reaches all the strength, compass and variety of the organ, and at others falls down to the drone of a bagpipe. Dryden, Davenant and Otway, in their shining tragedies, resemble bell harps, by their constant jingling in the same tones.

The bass viol is but a heavy instrument, of no great variety or compass, and is not unlike many moral writers.

As to satirists they were formerly musical instruments, such as Horace, Juvenal, Swift, and some others; but our late poets rather resemble the marrow bone and cleaver or the filing of a saw. They are grating to the ear, but give no music.

The lyric poets formerly were like an instrument quite unknown to us, but ours nowadays are mere harps in the hands of old blind harpers.

I would mention many other kinds of writers who bear a resemblance to musical instruments, but these I shall leave to the imagination of my reader.

—Miss Anna Schutte, who gave a concert recently at Steinway Hall, is a painful example of the class of young ladies who rush before the public too soon. She played the piano in dreadful style, poor phrasing, muddy pedaling and general lack of musical comprehension. In fact the lady played better some four years ago, when she made her debut, than she does now. Miss Schutte should study Bach.

—Theodore Reichmann will sing two Brahms songs and a scene from the first act of Wagner's "Parsifal" at the rehearsal and concert of the Symphony Society next Friday afternoon and Saturday evening. The orchestra will play the Vorspiel to the same music drama, besides Brahms' third symphony, the overture to Lalo's "Roi d'Ys," and Liszt's Mephisto waltz.

PERSONALS.

JOHANN SEBASTIAN BACH.—THE MUSICAL COURIER begins its XXth volume with an excellent likeness from a German plate of the greatest contrapuntist the world has ever known, Johann Sebastian Bach, whose picture is published for the first time in the ten years of the paper's existence.

A VISIT FROM HEIMENDAH.—Mr. W. Edward Heimendahl, the Baltimore "prince of musicians and good fellows," left the City of Monuments for the holidays, which he spent in gay Gotham. His health and eyesight, both of which were impaired last summer, are greatly improved and Mr. Heimendahl is now as busy teaching as ever. He returned to Baltimore last Friday.

CAPPANI'S PHOTOGRAPH.—We acknowledge with pleasure and thanks the receipt of an excellent portrait by Falk of Mrs. Luisa Cappiani, one of New York's best vocal teachers. The good wishes for 1890 which are inscribed on the back of the picture are heartily returned by the editors.

MARIE JAEEL'S RECITAL.—The distinguished pianist, Marie Jaell, now resident in Paris, undertook the huge task of performing the whole of Schumann's works for piano solo, in chronological order, on the six Thursdays from November 14 to December 18. Now she proposes in like manner to go through the whole of Chopin's piano works, and to give a concert at which she will play all the four piano concertos of Saint-Saens in one evening. Such serial performances may be instructive to a few, but it is doubtful if even the most skillful pianist can avoid producing a feeling of monotony and weariness.

MARCONI'S MONEY GONE.—It is said in the Italian papers that the tenor Marconi recently received a message that he had lost his entire fortune owing to the failure of a bank. Small wonder that even while singing in the "Huguenots" he immediately lost his voice. This sounds like a "fake."

GRIEG IN BRUSSELS.—Edvard Grieg is spending a few days in Brussels, where a popular concert was given on the 8th ult. under his direction, and devoted exclusively to the performance of his works. The program included the "Autumn" overture, "Peer Gynt" suite and the melodrama "Bergliot." The concert was a great success.

GOLDMARK'S "PROMETHEUS BOUND."—As we announced heretofore, the second of Carl Goldmark's two new overtures, "Prometheus Bound," was produced at the fourth Berlin Philharmonic Concert under the baton of its composer. Otto Lessman describes it as lacking real emotional warmth and depth, and regards it as decidedly inferior to its companion, the "Spring" overture.

SAINT-SAËNS' SCHERZO.—Camille Saint-Saëns, the great French composer, is, according to latest advices, still in Cadix, where he is busy composing. The author of "Ascanio" recently sent to his publishers, Messrs. Durand & Schoenwerk, of Paris, a new "scherzo" for two pianos of only forty-five pages of manuscript. The short but no doubt interesting work will appear shortly.

DEATHS AMONG MUSICIANS.—The deaths are announced at Paris, aged fifty-two, of the Marquis Auguste De Saint Hilaire, a generous amateur and the author of the well-known letter to Mr. Adolph Blanc on chamber music. Also, aged eighty-four, at Turin, of the famous Italian composer of church music, Giovanni Turina. He was for thirty years organist to the royal family at Savoy, and he wrote three masses for the church of San Giovanni and a large quantity of other music. From Venice, at the age of thirty-six, is likewise announced the death of the young composer and bandmaster, Carlo Roman. From Stockholm we have news of the death of the famous bouffe bass singer of the Royal Opera, P. A. Jansen. In his youth he was a simple bargeman, but his fine voice having been discovered, he was sent by the King of Sweden to the University at Upsala, and finally became an operatic artist. From Bergamo comes news of the death of Vincenzo Pekali, a notable organist and teacher of the organ at the Rossini school at Pesaro. He was the author of a well-known "organ method," and editor of a monthly periodical entitled "L'Arpa Sacra." He was born in 1832.

DI MURSKA'S COMPOSITIONS.—The Vienna music publishing firm of Wetzlar will shortly bring out the last two compositions by the once famous prima donna, Ilma di Murska. They are entitled "Farewell" polka and "Ritorno" waltz, and were composed shortly before her departure from New York in 1888, when they were published here.

LISZT ON D'ALBERT.—A Vienna correspondent of the Cincinnati "Volksblatt" recalls the fact that Liszt always called d'Albert "Albertus Magnus." He makes the remarkable assertion that at the age of eleven d'Albert had already written 200 pieces, although his father would allow him to compose only twice a week, to guard his brain from overwork. When he gave his first concert in Berlin all the papers agreed that "Tausig had come to life again."

COSIMA WAGNER.—Just two people really made Richard Wagner immortal, says a Bayreuth correspondent of the "Commercial Advertiser." One of these was the woman whose hand I grasped at Wahnfried, the same one I had met in 1882 at the same place, whose lofty, calm, marvelously winsome imperiousness and impassiveness and her supreme loyalty to her husband then converted all enemies to friends, and

now whose shining faith in the dead master's deification and her own final reunion with him would transform the whole world to Wagnerian disciples could it be brought within her influence. That woman was once Von Bülow's wife. Wagner and Von Bülow were sworn friends. Wagner, with his mighty genius for concentrating all human aids upon his own resistless creative and projective forces, saw, or felt or believed, that this one woman was as necessary as life itself to the complete development of his purpose to create for the world an absolutely new standard in lyric music. To think was to act and compel accordingly to act with Wagner. So he ran away with this Cosima von Bülow, Liszt's daughter, and as soon as Von Bülow got a divorce Wagner married her. Her children by Von Bülow and those by Wagner were ever and now are a happy brood together. These are plain facts. Those may discuss them who wish. Whatever else it was it was a union of genius and force without which Wagner would eventually have broken down beneath the remorseless storms of opposition his own remorselessness compelled.

Probably now sixty years of age, Cosima is a head taller than was the short and podgy Wagner. Quaint and odd in dress, spare and gaunt in figure, the startling effect is heightened by the longest and scrawniest neck ever connecting woman's head and frame. She is as sallow as was her venerable father. Deep but phenomenally bright and piercing eyes gleam out under heavy brows. Her nose is long and hawked. Her mouth is large, with lips firmly set, with an expression of unconquerable will power; and this is all intensified by iron gray hair hooding the sides of the face almost to the chin, which is then gathered in a huge knot at the top of the head. There never lived so homely and yet so fascinating a man as was Liszt, whose grotesque face I have studied in parlors and at pianos by the hour. Cosima Wagner is his prototype in woman. I believe her to be what Wagner ever insisted she was—the most intellectual woman in Germany. Not this alone. Her intellectuality was even surpassed by her matchless devotion. It did not make her his enemy. It made her make him. No flattery ever tempted her into the weakness of vanity regarding her own majestic part in what the world got from Wagner.

Hence, and because of his loyal abnegation only, he would not have gained immortality without just that power from her and just that abnegation which devoutly holds to this hour. "No, the world is wrong," she said. "It was all his mighty genius. I could help but little." Then, with great spirit, this remarkable assertion: "It is the eternal principle that the male shall create; that the female shall nurture. Few women ever created. They were 'derelicts,' wandering forces, when so striving. Had these known the master power of mated genius in man, their contribution to the world's good would have been infinitely greater."

Cosima Wagner not only gave her own magnificent powers to Wagner, but she gave Liszt—Liszt, the petted of kings and princes, adored of all women, that greatest pianist the world ever knew, who never uttered word, made motion, or struck a note without presenting a living idea—Wagner's endless and all powerful slave. These two tremendous forces, with access to a king's treasury, gave him power to realize his ideas fully—a fortune no composer before him ever possessed.

MR. FOERSTER CALLS.—A. M. Foerster, the Pittsburgh composer and teacher, who attended the Pennsylvania State Music Teachers' Association meeting at Philadelphia last week, is spending a holiday week in New York, and was among the callers at THE MUSICAL COURIER office in company with his wife.

ON THE EXECUTIVE COMMITTEE.—Mr. W. F. Apthorpe was elected a member of the executive committee of the St. Botolph Club on last Saturday night.

THE NINTH SYMPHONY UNDER BULOW.—Berlin had its Beethoven celebration on the 16th ult., when Hans von Bülow conducted the ninth symphony with the Philharmonic orchestra.

PLANQUETTE IN BERLIN.—Robert Planquette, the composer of the "Les Cloches de Corneville," has gone from Paris to Berlin to attend the performances of his latest operetta "Princess Pirouette," which is being given at the Friedrich Wilhelmstadt Theatre.

Latest From London "Figaro."

NORDICA has written an open letter in which she contradicts the statement alleged to have been made by Albani that her (Nordica's) vocal studies had been at the expense of the state in which she was born.

* * *

Johann Svendsen introduced the Norwegian pianist, Mrs. Gröndhal, at the first of his concerts at Copenhagen.

* * *

A new soldier-peasant tenor named Bratbost, a protégé of King Oscar of Sweden, has made his debut at Copenhagen. The critics complain of his faulty intonation.

* * *

That which has been described as Rubinstein's sixtieth birthday was duly celebrated at St. Petersburg last Saturday. The date is, however, erroneous, for, according to the best authorities, Rubinstein was really born in 1830, instead of 1829. The difficulty of ascertaining the correct age

of persons of musical celebrity has always been great. From ladies the honest truth can hardly, perhaps, be expected. No lady artist, we are all bound to admit, ever has exceeded—nor ever will exceed—the age of thirty. But there surely ought to be no difficulty in obtaining the facts concerning the age of men. The late Mr. Frederic Clay, for example, in the sketch given for his biographies some few years ago, himself declared he was born in 1840. The announcement (inserted probably by a member of his own family) among the death advertisements in the "Times" stated that he died at the age of fifty, whereas it now appears by the evidence of the date on his coffin that he really was born on August 3, 1838, and consequently at the time of his decease must have been fifty-one years old. Again, when the late Carl Rosa died it was said in the best obituary notices that he was born in March, 1843, that statement having been made upon materials furnished by himself, not only for a dictionary, but also personally to me, a very short time before his decease. It turned out, however, that he was really born in March, 1842, and that date is inscribed upon his tombstone at Highgate Cemetery.

An interesting souvenir of Verdi's jubilee has been sent me by Messrs. Ricordi, of Milan. It is an illustrated thirty-two page supplement of the same size as the "Gazetta Musicale," containing specimens of Verdi's almost illegible signature, two pages from the autograph score of "Otello," and beautifully executed etchings of scenes at Roncole, and of the house and grounds of Verdi's residence at Sant' Agata, besides anecdotes of the master and portraits of his first teacher, Antonio Barezzi, and of that gentleman's daughter, Margherita, Verdi's first wife.

A certain French writer, Honoré Roux, having in preparation a volume of biographical recollections of the childhood of distinguished contemporaries, wrote to Verdi for details. With his usual modesty, however, the Italian composer refused, stating that he had "passed his childhood entirely in obscurity and poverty," and adding, "You can find many names and persons who better than myself deserve to be offered as an example to your children."

Mr. E. H. Turpin has been invested with the degree of Mus. Doc. Cantuar by the Archbishop of Canterbury, the only man in England who, though he may be wholly ignorant of music, has the power of conferring such honors. Despite the extraordinary collection of names of remarkable musicians attached to the recommendation, many people will regret that Mr. Turpin, who is an eminent musician and does not need such barren compliments, should have consented to confer lustre upon an honorary degree, at which the profession of music has always rightly sneered, and Sir George Grove's dictionary not altogether accurately describes as "an anomalous power of creating a doctor of music by diploma still rests in the Archbishop of Canterbury. The only regulation existing in connection with this strange prerogative is that the person for whose benefit it is exercised shall pay £63 in fees."

The following lovely story is going the rounds concerning a good old homespun lady who had attended for some time a church in which the service was intoned. Meeting the vicar in the street one day, she said to him: "Mr. Pasture, I hev a little favor to ask of ye; I've bin a-sayin' my prayers in F now for nigh on to five years, and I would reely like to say them in E for awhile. I'm getting so husky in F now that I can't jine in as I used to do."

Further particulars are to hand regarding the "Polonia" overture of Wagner, the discovery of a piano version of which has recently been announced. According to the German papers the score of the overture is missing, and only the orchestral parts, from which, however, a score could very easily be made, are preserved in the archives at Bayreuth. Who wrote the piano version which has recently come to light in Berlin is not quite clear, although it is suggested that Wagner himself did it when he was a young man in order to induce somebody to publish the work. The question is, however, not a particularly important one, as from what the public have recently heard of Wagner's earlier efforts it would not greatly signify if the whole of them were suppressed. Wagner himself has frequently referred to them as mere curiosities.

The first concert of the new choral society in Boston, known as the Boston Singers, under the direction of Mr. Osgood, took place on Friday evening last at Music Hall. The first part of the program consisted of Palestrina's Requiem Mass No. 3, and a double chorus motet for mixed voices, by Christoph Bach. The second part presented Jensen's "Song of the Nuns," with the solo sung by Miss Emma Howe; also a Scandinavian song by Kjerulf, Mr. Osgood's "Christmas Carol," "Now are the Days of the Roses," by Möhring; "Only Thou," by Lassen; the "Sea Fairies," by Gilchrist; "Styrian Dance," by Philip Scharwenka. Mr. Heinrich Schücker played a harp solo, and subsequently a duet with Mr. Reiter, who achieved great success on the horn. Mr. Osgood's conducting was effective and was received with favorable comments by public and press.

HOME NEWS.

—Master Otto Hegner will reappear this week to give a recital on Saturday afternoon at the Amberg Theatre. On this occasion he will, for the first time, improvise in public on a given theme, after the manner of Josef Hoffman.

—The Baltimore Oratorio Society gave the "Messiah" on Friday night. Miss Hortense Pierce, soprano; Miss Lena Little, alto; Mr. W. E. Rieger, tenor, and Mr. W. E. Harper, bass, constituted the solo quartet. Harold Randolph presided at the organ.

—Mr. Franklin Morse has compiled a "Musician's Calendar," which is issued in handsome shape by Messrs. Silver, Burdett & Co., 50 Bromfield-st., Boston. It has selections in prose and verse for every week in the year and bears on an ornamental mount a vignette portrait of Prof. John K. Paine.

—A special praise service was held last Monday afternoon in the South Church, Fifth-ave. and Twenty-first-st., at which Bach's Christmas oratorio, Parts 1 and 2, was rendered, the special soloists being Mrs. Sarah Baron-Anderson, contralto, and Mr. Charles Herbert Clarke, tenor. The Beethoven String Quartet also participated in the service, as did the full church choir and quartet, under the direction of Mr. Gerrit Smith, the organist. The church was crowded.

—Next Tuesday night the second Philharmonic Club concert will take place at Chickering Hall, when the following program will be performed with the assistance of Mrs. Clara E. Thoms, pianist, and W. R. Rieger, tenor:

Trio, C minor, op. 5.....Arthur Foote
Piano, violin, violoncello.

Songs.....
Quartet, D major.....Haydn
Songs.....
Sextet.....Th. Gouvy
Composed for and dedicated to the New York Philharmonic Club.

—The annual Christmastide performance of Händel's "Messiah" by the Oratorio Society was attended by the usual good results, artistic as well as financial, at the Metropolitan Opera House last Saturday night and at the so-called public rehearsal on Friday afternoon. Walter Damrosch, of course, conducted and the chorus, incomplete in the male ranks at the rehearsal, was exceptionally fine in the evening performance. The soloists were Mrs. Estelle Ford, soprano; Mrs. S. F. Osborn, contralto; William Dennison, tenor, and Emil Fischer, bass. The two middle voices of this quartet did not particularly distinguish themselves, but Mrs. Ford, who is a Cleveland lady, although apparently nervous, sang well, intelligently and with a nice, well trained vocal organ. Fischer was musically reliable, as always, but oratorio singing is not his forte and the upper and lower range of his voice show strong indications of wear and tear.

—When the congregation of the First Presbyterian Church of Auburn, N. Y., was seen coming from the church at 11:30 o'clock last Sunday morning, half an hour after the time for the morning service to commence, many wondered at the cause of the short service. Those who were in the church speedily explained the matter. The pastor, the Rev. William H. Hubbard, had publicly rebuked the members of the choir for laughing and otherwise misbehaving themselves while the service was in progress, and when they continued with their frivolity he suddenly paused in the midst of his sermon, glanced toward the choir gallery where the singers were amusing themselves, and abruptly dismissed the congregation. Mr. Hubbard was so overcome by his feelings that tears stood in his eyes. The congregation of this church includes some of the wealthiest people in Auburn, and the incident has caused a great sensation in church circles. Mr. Hubbard is a young man, and has been pastor of the church about two years. He is a tireless worker, an eloquent preacher, and a genial, wholesouled man. His method of dealing with the choir was effective, and we think it ought to be imitated by others who have to complain of like lack of discipline or decent behavior on the part of their church choir.

—After the disappointment of last Wednesday night, when, on account of Paul Kalisch's sudden indisposition, the promised novelty, Peter Cornelius' comic opera, "The Barber of Bagdad," could not be given, and the perennial "Trovatore" had to do duty as what the Germans so aptly call "Lückenbüsser," as Verdi's popular work has done so many times before, the repertory contained nothing but repetitions, which do not call for special or renewed comment on our part. Friday night the "Queen of Sheba" was given, at the Saturday matinée "William Tell" was repeated, and on Monday night of this week "The Masked Ball," one of the best representations so far given at the Metropolitan this season, was again heard. All four performances were largely patronized, and so far the financial success of opera in German has been greater than that of any preceding season. As the great Wagnerian tenor, Heinrich Vogl, has at last recovered sufficiently from his illness he will make his American debut to-night in his great rôle of "Lohengrin." He will probably wear the silver costume presented to him by the late romantic King Ludwig of Bavaria, for whose special delectation Vogl had to sing the part of the Swan Knight many a time, not only in the Munich Opera House, but on a natural boat drawn by a real swan, on a real lake in front of one of the king's castles. "Lohengrin" will also be sung at the matinée, while on Fri-

day the "Barber of Bagdad" and the new spectacular ballet, "The Doll's Fairy," which is to exceed everything of the kind ever seen at the Metropolitan, will have their first performance in America.

—To-morrow night will see the opening of New York's new music hall, the Lenox Lyceum, on Madison-ave. and Fifty-ninth-st. The event will no doubt be a great success, as all the boxes and stalls have already been sold. Theodore Thomas will conduct the following highly interesting inaugural program:

Polonaise, No. 2.....Liszt
Overture, "Melusine".....Mendelssohn
Serenade, No. 3, D minor.....Volkman
Mr. Victor Herbert, violoncello.
"Damnation of Faust".....Berlioz
a. Invocation—Minuet of the Will o' the Wimps.
b. Dance of the Sylphs.
c. Rokokoy March.
Fantasia, "Liebesnacht".....Philip Scharwenka
Motto: O sink bernieder,
Nacht der Liebe,
gieb Vergessen
dass ich lebe;
nimm mich auf
in deinen Schooss,
lisse von der Welt mich los.
Richard Wagner, "Tristan and Isolde."

Cantabile from "Samson and Delilah".....Saint-Saëns
Mrs. Carl Alives.
Romance and Finale à la Zingara.....Wieniawski
Mr. Franz Wilczek.
March, "Persian".....Strauss
Waltz, "Hochzeitsklangen".....
"Walküre".....Wagner
a. Siegmund's love song.
b. Ride of the Valkyries.

—On Friday afternoon Eugen d'Albert will give the first of three piano recitals at Steinway Hall. The other two will be given on the afternoons of January 7 and 13. This remarkable pianist always aroused most enthusiasm at the Metropolitan when he played without orchestral accompaniment, and there is reason to believe, therefore, that these recitals will be welcomed by large numbers.

The following are the interesting programs which d'Albert will play at these recitals.

FIRST RECITAL, FRIDAY AFTERNOON, JANUARY 3, AT 3.
Johann Sebastian Bach—
Toccata and Fugue for organ, D minor, arranged by Carl Tausig.
Passacaglia, C minor, for organ, arranged by Eugen d'Albert.

Ludwig van Beethoven—
Sonata, op. 53, C major.
Variations and Fugue, op. 35.
Sonata, op. 109, E major.

Johannes Brahms—
Ballade, op. 10, No. 2, D major.
Rhapsodie, op. 79, No. 2, G minor.
Variations and Fugue upon a Theme of Händel, op. 24.

SECOND RECITAL, TUESDAY AFTERNOON, JANUARY 7, AT 3.
Robert Schumann—
Fantasie, op. 17, C major.
Frederic F. Chopin—
Sonata, op. 58, B minor.
Berceuse, op. 57.
Nocturne, op. 9, No. 3.
Ballade, op. 23.
Valse, op. 42.
Two Nocturnes, op. 62, Nos. 1 and 2.
Ballade, op. 47.
Impromptu, op. 36.
Polonaise, op. 53.

THIRD RECITAL, MONDAY AFTERNOON, JANUARY 13, AT 3.
Franz Schubert—
Impromptu, op. 90, No. 3.
Fantasie, op. 15, C major.

Edvard Grieg—
Albumblatt, op. 38, No. 2.
Erotik, op. 38, No. 1.
Humoreske, op. 6, No. 3.
Ballade in form of variations on a Norwegian melody, op. 24.

Eugen d'Albert—
Suite, op. 1, in five movements.

Carl Tausig—
Walzer nach Strauss "Nachtfalter."
Ungarische Zigeunerweisen.

Franz Liszt—
Liebestraum, No. 3.
Polonaise, No. 2, E major.
Valse Impromptu.
XII. Ungarische Rhapsodie.

—The Newark "Evening News" tells the following about last Tuesday night's election meeting of the Newark, N. J., "Cæcilian Choir," of which E. M. Bowman is conductor: "A portion of the evening was devoted to music and a musical question bee, which was conducted like an old-fashioned spelling match, with musical definitions as substitutes for the usual 'hard words,' was held. Sides were chosen, and after a lively contest one of the young sopranos, Miss Florence Burch, was the only one left standing. The question which floored the largest number was 'What is a measure?' The correct answer finally came, 'A group of beats.' Professor Bowman presented the winner of the contest with a pretty mantel clock, making some remarks about the excellent powers of the Cæcilians in getting to rehearsals and services on time, and singing in time after they get there. Professor F. H. Hanson, principal of the Washington-st. school, then claimed the floor, and in a neat speech on behalf of the choir gave Professor Bowman, as a Christmas present, a costly and beautiful piano lamp. The base consists of a silver stand in chased and engraved wood, mounted by an exquisite top of Mexican onyx, above which rises

the sliding pneumatic tube, surmounted by the lamp and its fringed shade. It was a complete surprise to the recipient and floored him almost as quickly as a few of his musical questions had some of the members of the choir. Honors being easy, a collation was served by the ladies and social chat enjoyed until late in the evening."

Louisville Letter.

LOUISVILLE, Ky., December 17, 1889.

LIVING in a community where burlesque shows, horse-play, clog dancing and opera troupes demanding 30 cents for reserved seats crowd our theatres and receive the admiration and devotion of the masses, it is quite impossible to find anything of sufficient importance to send THE MUSICAL COURIER; but fearing its readers may think that Louisville has gone under or been absorbed in the "Ultima Thule of its hopes, the ne plus ultra of its desires," Cincinnati, I have concluded to tell you that we are (according to our local journals) the most "cultured, aristocratic audiences," the "most refined music loving people in this country," that the talent in our midst is immense, "our Kentucky girls the most beautiful women in the world," that their voices, when cultivated in Cincinnati, are equal to Patti-Nicolini's. We have three flourishing music educational establishments, all presided over by the most superior talent in America, and there are about six hundred music teachers in the city.

Everybody is teaching on the sly, for, of course, some of us are too refined and "first-class society" to have it known that we take money for our work. Never in the history of Louisville has musical culture been at so high a standard (according to the local press), and never before in the history of Louisville have concert givers felt obliged to secure musical talent from Cincinnati. That is the logic indulged in. We do not intend to suggest that our critics are bought by Cincinnati firms, for the princely salaries paid by our most renowned journal preclude the possibility of such an idea; but, nevertheless, utter incompetence gets puffed and bona fide talent, personally unknown to our cultured critics, is ignored.

The Baldwin and other piano houses have given concerts and sent to Cincinnati for so-called "talent." The pianists from there are quite equal, if not superior to ours, but the vocal talent—well, if squawking and squeaking out tones be considered singing, then let us have silence.

The mania for advertising Cincinnati as a place to study vocal art is on the increase, but I have yet to hear a good singer from there. The Louisville girls who have returned from studying there have overworked, tired old sounding voices, with nothing of the *bel canto* about them. But to read the criticisms in local papers one would suppose these misguided young women had reached the highest artistic excellence.

We have had the Abbott opera troupe and now the "Pearl of Pekin," with Boston Ideals sandwiched between. Pauline l'Allemand, their chief prima donna, has greatly improved in the past year. Her vocalization is as clear and brilliant as ice and about as cold, it is "coloratura" without color, the spirit of music without the soul of the singer; but she is so infinitely beyond anything that has lately vocalized in our town that we have listened to her gratefully, only wishing she had as much heart and soul love for music as intelligent phrasing of the part and good imitation of her teachers.

Chevalier Scovel, as he is now advertised, has sung his robustest tones, ogled and thrown kisses to a box full of Louisville women, who acted as if immensely delighted with such distinction—a distinction, by the way, which is generally reserved for the bucolic beauties of provincial towns—but, poor man, how could he help being misled as to the dignity and *savoir faire* of Louisville's fair ones? Notice a full dress box party. The couples walk into the box without maid or valet, unclasp the cen-

tre of the box before a theatre of spectators. The ladies sit down in the front, cross one knee over the other, lay a bouquet of huge dimensions on the lap, grab the opera glass with both hands, and, with arms akimbo, proceed to study the audience. It is not surprising that a star tenor, accustomed to the grace and dignity of box parties in Eastern and foreign cities, should think himself in the backwoods.

The funny part of the thing is, the chevalier has gotten a certain critic down on him. It is not the musical acumen of that journalistic light, for, although it has been studying the art of criticism from a local piano teacher, its native born sense of music and vocalization is peculiar. The critic referred to has lately written a negro story for an obscure Western magazine in which she describes a German tramp with a guitar, on which "he daintily picked a prelude" and sang Schubert's serenade, "that exquisite melody which Schubert tossed off in an obscure beer cellar to a chorus of clinking glasses and drunken laughter." Hard on Vienna beer, isn't it? Now we have always been told that the serenade was written in the moonlight on the balcony of an Esterhazy palace opposite the windows of a certain Princess L—. Surely Schubert was too impecunious to frequent beer cellars; if not, why then that pathetic appeal to Brother Joseph for "only two kreutzers to you little brother, Fritz."

But to return to Scovel and Bassett, the "Ideal" tenors. Robusto is the only sort of tenor known here. Our critics call a *tenore di carattere* like Bassett's "a soft, sweet tenor voice." A "robusto" like Scovel's is to them "a high baritone." If ever a *tenore serio* strikes the town they will probably call him—unique!

Tuesday night the Musical Club and Philharmonic joined in giving a concert which was creditable to Louisville. The concerted singing of the male chorus was, as it always is with this society, artistic in expression and well balanced.

Wednesday night a local piano house employed Mr. McGrath, another of Cincinnati's excellent pianists, and some Louisville singers to display its pianos.

Mr. Louis Blumenberg, of the Boston Quintet, passed through here en route to Lexington. The two theatres of our city had some horse play "show" booked, so we were obliged to lose the chance of hearing these artists of highest rank. The year will close on a concertless autumn, and the outlook for Patti's autumn locks and silver roudels in March is at present writing the only gleam of hope before the spring concert of the Boston Quintet, assisted by the vocal graduates of St. Cyr.

In June that ultra school for "bel canto" will close its doors in this fair land, and with its "sweet girl graduates" seek a more congenial home in Italy, Paris or Vienna.

OCTAVIA HENSEL.

Chicago Correspondence.

CHICAGO, December 22, 1889.

THE second week of the Italian opera at the Auditorium closed with yesterday's matinee. During the season thus far, the following operas have been given: "Romeo and Juliet," "William Tell," "Faust," "Trovatore," "Lucia," "Aida," "Semiramide" and "Martha." Of these "Tell" and "Trovatore" have been heard twice.

For the dedication night a larger audience gathered than is likely to be seen in the place again for a long time. The orchestra was bunched in the middle of the stage, with the 500 singers of the Apollo chorus behind them, and besides the temporary boxes upon the stage the orchestra pit was filled with chairs. Such was the interest in the opening night, although there was no opera, that single seats sold as high as \$50.

Patti sang "Home, Sweet Home," and did it poorly, singing decidedly flat in places, so much so that it was remarked even by unmusical people. Nor is it altogether a new thing for her to sing flat. When she took her

second and positively *last* farewell of this country a few years ago, she sang the same thing at McVicker's and with the same fault—only less obtrusive. That occasion was announced as absolutely the last appearance of Mrs. Patti in this city—so it is easy to see how much reliance can be placed upon such announcements, especially in her case. However, it is possible that this may, indeed, be her last appearance here, for her voice has deteriorated to such an extent that those who know already talk of the change from what she was in her prime. And as she never had any real dramatic feeling, the loss of the flute-like purity of her tones leaves nothing but technical facility—and even this is plainly departing.

Tamagno has made a great sensation by his magnificent impersonations of "Arnoldo" in "William Tell," and "Count Luna" in "Il Trovatore." His voice is of heroic quality and tremendous power, and he riots among the high C's as though not the slightest exertion was required for their production. He sings with astonishing fire and spirit. His tones are sometimes a trifle hard in the upper register, but always true; while, on the contrary, in the medium, his intonation is not invariably as accurate. He has more or less of the vibrato and, in the softer passages, something of that nasal quality peculiarly characteristic of the French school of singing; but even these faults are pardoned for the sake of the magnificent manner in which he identifies himself with the character which he undertakes to portray and the astonishing dramatic power of his conceptions of such parts as the two already mentioned. It is in love scenes that he is least satisfactory. Mrs. Nordica has been heard in "Aida," a part not at all well suited to her abilities, but in which she made a pleasant impression as a thoroughly conscientious artist who always tries to do her best. She was weak in the earlier portion of the opera, but improved as it progressed, doing her best work, which was really very good toward the last. Mrs. Albani has been heard as "Marguerite," in "Faust." Some of her old facility of execution remains, but her voice, like Patti's, is on the down grade, only it has gone much farther. There is little to commend in her vocal quality, only her technique—which has also suffered from age—and her interpretation being worthy of consideration.

Mrs. Valda proved better than was anticipated, doing really excellent work in "Tell," where her voice came out in a manner that enabled her to hold her own against Tamagno's powerful organ. Her dramatic work has been excellent, and apart from a tendency to indulge in a vibrato, her singing has been quite satisfactory. She was received with hearty applause and recalled several times each night. Mr. Zardo is an unassuming artist who has won a high place for himself—only inferior to Tamagno's. He is a high baritone, with a beautiful quality of tone and a smooth delivery; in short, a thoroughly trained Italian artist, competent in every respect for the parts which he undertakes. Mrs. Fabbri, contralto, has also made an excellent impression, despite a disagreeable vibrato, which, however, is more noticeable at certain times than at others. She also sings false part of the time. Mrs. Synnerberg has a terrible vibrato and frequently sings false. Ravelli is admirable; Del Puente far from what he used to be vocally, though he gives equal care to his interpretations, which are fully as tasteful as formerly. Perugini has not made a marked success, and it can only be said of him that he does not sing false quite as often as he used to. Novara is another artist who appears to have seen his best days. The stage settings have been marvels of magnificence and art. The orchestra does well for a picked up affair, but our local players among its membership are much superior to the imported men, picked up nobody knows where. There are two or three good men among them perhaps, but the majority are among the worst specimens of the foreign element that have ever been brought here. Some of their work the first night was disgraceful, simply because, as they were conducted by a local leader, they did not care to exert themselves. It is time this sort of arrogance was thrashed out of such fellows.

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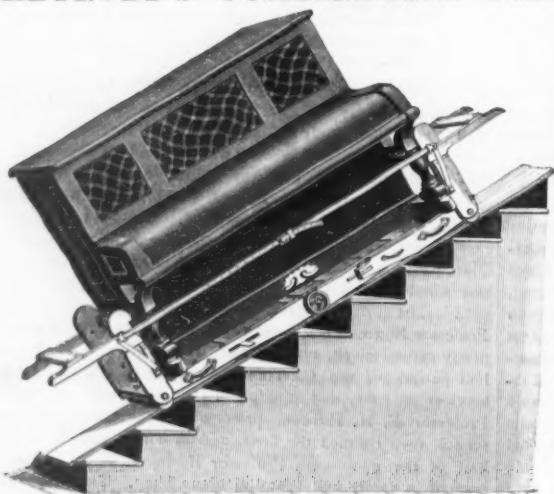
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Henry Mollenhauer.

HENRY MOLLENHAUER, a widely known musician and at one time a popular violoncellist, died suddenly on Monday night at his home, 73 Livingston-st., Brooklyn, of heart disease. He was in his usual health at dinner time. An hour later he had a congestive chill and in twenty minutes he was dead.

Mollenhauer, who belonged to a musical family, was a native of Erfurt, Germany, and was sixty-four years old. As a boy he was regarded as a musical prodigy, and he gave public performances before he was seven years old. He devoted great attention to instrumental music and soon played, as was the custom at the time, many instruments. He became a member of the Royal Orchestra at Stockholm in 1853, playing the violoncello, and three years later he came to America. The critics received him favorably, and he jumped at once into favor, especially with the patrons of the Philharmonic concerts.

He made his home in Brooklyn, and later on established the Conservatory of Music in that city. He had many pupils, and from their ranks he gave annually a concert at the Academy of Music.

Mollenhauer leaves a widow and seven children. His funeral will take place to-morrow.

—Information just reaches us of the death, on the 13th ult., at Detmold, of Mrs. Charlotte Moscheles, née Emden, who was the wife of Ignaz Moscheles, the great pianist and pedagogue. He died in 1870 at the age of seventy-six, and she, who was born in 1804, survived him nineteen years. She was the mother of Felix Moscheles, the painter. After her husband's death she published his letters and diary. They appeared in two volumes with Duncker & Humblot in 1872 and 1873, under the title: "From Moscheles' Life. After Letters and Diaries Edited by His Wife."

Musical Items.

—D'Albert and Sarasate play at the Odeon, in Cincinnati, on January 20 and 23.

—Mr. George Schneider's piano recitals at Cincinnati are attractive and give general satisfaction. His next one will take place on Saturday.

—The Academy of Music in course of construction at St. Louis, Mo., collapsed on Monday and several persons were injured by falling walls.

—Patti is announced to sing in Louisville, but the date of her personal appearance is not fixed, although the sale of seats begins to-morrow. Purchasers of tickets are guaranteed to hear Patti.

—Frederick Clay, the composer, who died the other day in London, was stricken with paralysis six or seven years ago. The shock deprived him of his ability either to read or write, and he never regained either accomplishment.

—We acknowledge herewith the receipt of a handsome and chaste New Year's memento of the Chicago Musical College. It evinces that Dr. Ziegfeld, the president of the institution, is a gentleman whose taste cannot be excelled.

—The revival of Gounod's "Mireille," in three instead of five acts, has won a success at the Opera Comique, Paris. Few composers of Gounod's repute would have taken the care to rearrange a score already accepted and prized, but the master is an artist. The ending is changed, and "Mireille" and "Vincent" are made happy.

—Pittsburgh was well represented last week at the first annual meeting of the Pennsylvania State Musical Association, held in Association Hall, Philadelphia, Thursday, Friday and Saturday. Among the essayists was Prof. C. D. Carter, who read a paper on "The Voice." The pianists include Carl Retter and Joseph H. Gittings. Among the compositions given was Mr. Ad. M. Foerster's quartet for piano, violin, viola and violoncello. Pittsburgh members of the association include Samuel Hamilton, James P. McCollum,

Chas. Gernert, H. Kleber, Louis P. Kleber, Professors Pritchard and Porritt, C. C. Mellor, F. Bussman, C. W. Fleming, J. M. Hoffman, Theodor Salmon, F. Bechtell, Harry Brockett, John Gernert, T. F. Kirk, Charles Maeder, Miss C. Collins, Miss Benham and others.

—The eighty-second performance of "The Messiah," by the Handel and Haydn Society was given a week ago last Sunday night in Boston Music Hall. A large audience gave evidence that Boston people consider the annual presentation of Handel's work an important Christmas rite. Mr. Zerrahn conducted the performance. The large orchestra was drawn from the band of the Boston Symphony. Mr. B. J. Lang was the organist and the soloists were Miss Elene B. Kehew, soprano; Miss Lillian Carl Smith, contralto; Mr. W. Dennison, tenor; Mr. D. M. Babcock, bass. Franz's instrumentation was used.

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NEW YORK, WEDNESDAY, JANUARY 1, 1890.

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HAPPY NEW YEAR.

THIS number of THE MUSICAL COURIER is No. 1 of Volume XX., and marks the beginning of the eleventh year of the paper's history. The volumes of the past ten years are veritable archives of the music trade, and represent, historically, all that has been done in a decade of enormous activity in the piano and organ trade. We have had during this period (and we believe that the paper has deserved it) a large share of the advertising patronage of the trade, which has recognized our efforts in a manner that gives us cause for future efforts of no less moment than those of the past.

One word on the subject of music trade journalism.

If journalism has any value at all it exists in the ability of the journalist to discover and record the difference between right and wrong, between good and bad, between fair and fraud. A music trade paper that places rascals (who advertise in it) on the same level with honest men; a paper that makes dishonest methods appear coequal in results with honest methods; a paper that puts all kinds of instruments—good, bad, indifferent—on the same level, simply because all the makers of these instruments advertise them, can have no permanent value to the trade.

It is the ability to distinguish the various grades of these instruments and the moral courage to say wherein their differences exist that make a paper a valuable adjunct to the trade it represents.

We shall continue to make these distinctions, and shall not praise a box in terms similar to those we apply to a work of art.

Another word. We do not believe in making a trade paper the vehicle to communicate the personal history, pedigree or characteristics of members of the trade to our readers. From a consensus of opinion on the subject we concluded long ago that the members of the trade have very little interest in each other's ancestors, and as to the dealer he does not ask, "Where was your grandmother born?" or "How is it that you have a blind aunt whose father fought at the battle of Hohenlinden?" He asks, "What do you charge for your instruments?" THE MUSICAL COURIER says they are good and I want your price."

We do not believe in and we shall not publish the dishwater style of personal journalism. We publish trade matters and we are averse not only to making our paper ridiculous, but our patrons equally ridiculous. If the gentlemen who have recently figured so extensively

in matters personal and biographical in trade papers could only hear the comments made and attend a symposium during which their biographical sketches are placed under microscopic tests and the real truth laid bare during the process, they would prefer to pay editors not to publish such uninteresting matter about them in the future.

And, as far as that is concerned, the world at large pays but little attention to Mr. Jones as Mr. Jones. Rather what Mr. Jones accomplishes, what he does, how he does it and what the result is as far as it affects the world—these are matters of interest to all readers.

When Flammarion discovers a new planet it might not be out of place to publish a sketch of him, although if he knew it he would object; but when a man patents a new trap work or invents a new agraffe, what is the use of publishing a history of his wonderful life and tell how his nieces embroider their handkerchiefs?

Let us have some good, common, hard sense in this question of music trade journalism and give the readers matters of interest to peruse, as has been done in these columns for ten years and as we hope to do for more than ten years to come. Happy New Year!

LINDEMAN & SONS will give up their retail ware-rooms on Fifth-ave. and concentrate all their energies on the wholesale trade.

SINCE Alfred Dolge has been in business he has never had a year so large in transactions and so satisfactory in results as A. D. 1889.

IT is quite probable that H. L. Benham, of the late Cincinnati Piano Company, and Louis Levassor, the crack Cincinnati piano salesman, will join hands and start in the piano business in Cincinnati as a new firm.

MOST of the firms are now taking stock, an occupation that will be followed during the next few weeks by nearly every firm. This, while it makes it interesting to those who have stock to take, will not be conducive to a propagation of news and information, and yet, considering the scarcity of that article, THE MUSICAL COURIER is doing "quite well" this week. Eh?

IN reference to Mr. A. H. Rintelman, the Chicago dealer, it would be well for persons in the trade interested in that gentleman's affairs to know that he and Messrs. Behning & Son had no misunderstanding whatsoever in regard to the transfer of the Behning piano to Lyon, Potter & Co. The transfer was made after consultation, and Messrs. Behning & Son will confirm our statement when we say that Mr. Rintelman's position was not in the least impaired. His credit ranks as high and as good as ever, and commercial agency reports recently seen by us fully substantiate what we say. He has an excellent business in Chicago and will continue to make money in the future as he has in the past, particularly as he attends strictly to business.

WE state it as an absolute fact that last night there was not one unsold parlor grand left in the warerooms of Steinway & Sons, every instrument of that style on hand having been packed and delivered during the day. Of course, by to-morrow a number of new parlor grands will be received from the factory. The business during the past month, and, as far as that is concerned, during the past year, has been eminently satisfactory, much of the former bickering about prices and other small tendencies on the part of customers seemingly having disappeared.

The establishment of the branch houses, beginning with the Mathias Gray Company, at San Francisco, followed up by the Bollman Brothers Company, of St. Louis and Kansas City, and recently supplemented by the establishment of Lyon, Potter & Co., Chicago, has consolidated the wholesale trade when taken in conjunction with the trade done by the regular Steinway agencies all over the country.

We are enabled to state that there is no truth in the statement or rumor that a stock company or combination is on the tapis with W. J. Dyer & Brother, of St. Paul and Minneapolis.

THE reaction against Christmas numbers in music trade journalism has already set in, as the editors can convince themselves without much effort. This year marks the climax of that kind of predatory journalism, no less than five Christmas numbers having made their appearance, some with severe financial loss. If the editors of such editions lose money, the Christmas numbers will end without other opposition, although, no matter what the results may have been, the same "racket" cannot be played with the music trade in the future.

After reading them all, boiling down the opinions and getting to rock bottom, a casual reader will come to the conclusion that everybody makes the best piano in the United States. Price not stated.

IT need surprise no one to hear at any moment of the retirement from the piano trade of Mr. Lucien Wulsin, of the great house of D. H. Baldwin & Co., Cincinnati. Mr. Wulsin has expressed to friends of his a desire to enter into other spheres of activity—notably the banking business, and should he leave the old firm, it will be looked upon with regret that such a valuable and accomplished merchant and such a polished and refined gentleman should sever his relations with this trade. Since the days when Mr. Wulsin entered the piano and organ trade many changes both in the character and the tendencies of the trade have taken place and many changes have been effected, but none that has taken place will be more momentous than the loss of a man whose individuality has affected not only the character of the piano business in the Ohio valley, but also shaped the policy of many of the manufacturers who have come in contact with him.

A DEALER writes to a manufacturer: "When I was in New York last week the editor of a Christmas number in which you advertised spoke very highly of your pianos and told me you were very nice, liberal people, and that you had paid him \$200 for that special advertisement. I believe you are liberal, and as you can afford to be so, please renew my next note in full; I have no money to pay toward it at all. The advertisement did not do me any good, for no one in my city saw that paper; and as you must be very flush to be able to advertise in that liberal manner, please be as liberal to me as you are to the Christmas number editor, who never buys any pianos from you, while I do. If you send me a copy of that Christmas number please tear out all the other special 'ads.' and articles, as I do not want my clerk to learn so much about the good qualities of the cheap pianos sold right across the street by my competitor. I believe I saw one of those Christmas numbers in his hands to-day as he was going to dinner."

CHICAGO RUMORS.

IT is very probable, if not already decided, that Messrs. Reed & Sons, the Chicago dealers, who have just lost the Knabe agency, will succeed the Chicago Cottage Organ Company as representatives of the Chickering pianos. This turn of the wheel of trade, or of fortune, if it may be termed so, would bring about a return to the old love, for the Reeds were, in their days, great Chickering agents.

Much has been done in the way of preliminary negotiation between the Weber house and the branch of the B. Shoninger Company at Chicago, with a view to an arrangement by means of which the latter company are to represent the Weber piano in Chicago and tributary territory. Mr. B. Shoninger, who was here last Saturday, stated that nothing had been done up to that time to justify any definite statement, and we therefore print a rumor of the event as far as it had at that time progressed.

Lyon, Potter & Co. will secure the representation of another piano in addition to those now selected, but the make of the piano has not yet been decided upon. They start business to-morrow.

There is a great rumor in the atmosphere about a new, large branch house of an Eastern manufacturing concern, to be opened in Chicago, if matters "cannot be fixed." Hold your breath—it's big

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J. W. CURRIER, 18 East 17th Street, New York.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

1889.

STATUS OF THE SQUARE.

BELOW are presented the letters from leading manufacturers replying to our circular letter inquiring as to the proportion of squares and uprights manufactured by them during 1889, as compared with 1888. These annual reports of ours showing the decadence of the square will probably cease with the one here presented, as that style of instrument will have by another year passed to so low a percentage that it will be scarcely worth mentioning, except in most detailed statistics of the trade.

What we shall be called upon to record in years to come will be the ascendancy of the grand, which at various times during 1888 and 1889 we have shown is rapidly gaining in its relative position to the now standard instrument, the upright. Lack of space in this issue prevents our going into further particulars concerning this steady increase in grand output—a matter which will receive our attention later.

Our Circular Letter.

OFFICE OF THE MUSICAL COURIER,
BLUMENBERG & FLOERSHEIM, EDITORS AND PROPRIETORS,
No. 25 EAST FOURTEENTH-ST.,
NEW YORK, December 23, 1889.

DEAR SIR:—In the first number of THE MUSICAL COURIER of 1890 (January 1) we shall publish, as we did in 1886, 1887, 1888 and 1889, a series of statistics, the subject of which will be the relative increase of upright pianos and decrease of square pianos manufactured in this country as compared with the last published by us.

Will you be kind enough to reply, as you did formerly, to the following questions:

First—Give the increase in percentage of uprights manufactured by your firm in 1889 as compared with the year 1888.

Second—Give the increase in percentage of square pianos manufactured by your firm in 1889 as compared with the year 1888.

Third—Give the increase in percentage of square pianos, if there has been an increase.

Fourth—If you manufacture no square pianos please state it.

In order that your firm may be included in our list it will be necessary for you to reply to this without delay, and as the statistics we publish are always of benefit to the whole piano trade, and as we are not desirous to learn anything about your business except the "percentage," we are sure you will be kind enough to give us the information in order to make the article as accurate as possible. Respectfully,

BLUMENBERG & FLOERSHEIM.

BOSTON, Mass., December 24, 1889.

Blumenberg & Floersheim, New York:

GENTLEMEN—In reply to yours of 23d, our piano trade has increased about 20 per cent. over that of 1888. We make nothing but uprights.

Yours truly, SMITH AMERICAN ORGAN AND PIANO COMPANY.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, City:

GENTLEMEN—Your favor of the 23d inst. is to hand and contents noted. While we have made considerable more pianos during the year 1889 than during 1888, the demand for squares is gradually growing less. We have this year sold but about 73 per cent. of squares as compared with our last year's square sales, and but 31 per cent. as compared with the sales of squares during 1887.

Yours truly, DECKER BROTHERS.

BOSTON, Mass., December 24, 1889.

Editors Musical Courier, New York:

GENTLEMEN—Replying to your favor of the 23d inst., we beg to say our increase of production over the year 1888 for 1889 is just 76 per cent. on uprights. We have discontinued the manufacture of squares.

Very respectfully, EVERETT PIANO COMPANY.

BOSTON, Mass., December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—In reply to your favor of the 23d, the increase in percentage of upright pianos manufactured by us in 1889, as compared with the year 1888, is 15 per cent. We manufacture uprights exclusively.

Yours respectfully, VOSE & SONS PIANO COMPANY.

BOSTON, Mass., December 24, 1889.

Editors Musical Courier:

GENTLEMEN—In answer to your circular will say that we have never made any square pianos and have had but few calls for them during the past three years. Respectfully yours,

S. G. CHICKERING & Co.

BOSTON, Mass., December 24, 1889.

Editors Musical Courier:

GENTLEMEN—We have increased our business, 1889, 50 per cent. in the manufacture of uprights. We made no squares last year, but manufactured square pianos for over 50 years previous to 1889.

Respectfully yours, WM. BOURNE & SON.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, City:

GENTLEMEN—We do not manufacture square pianos, nor have we done so at any time in the past. The increase in our production of upright pianos from January 1, 1889, to December 24, 1889, inclusive, is a trifle more than 42 per cent. as compared with the corresponding period of the year 1888.

Very respectfully yours, DUSINBERRE & Co.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—Yours of 23d inst. at hand and contents noted. We would state in reply that the increase of upright pianos manufactured by our firm for this year has been about 25 per cent. We are still making squares and expect to continue so to do, as our trade in them remains about the same. There has been no marked increase nor any decrease. Trusting the above information will answer your purpose, we remain,

Yours truly, R. M. BENT & Co.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, City:

GENTLEMEN—Your favor of yesterday received. We have sold 77 per cent. more upright pianos in 1889 (up to date) than in the corresponding

period of last year, while the increase in the value of pianos sold was 79 per cent. We manufacture no squares and have not manufactured any last year.

Yours truly,

BAUS & Co.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, City:

GENTLEMEN—Your favor of the 23d inst. came duly to hand, and from a rough estimate of our business of this year, as compared with that of last year, we can state for your information as follows: Our increase in uprights for this year is 15 per cent., our increase in grands for this year is 50 per cent., our increase in squares for this year is nothing worth mentioning, having sold about the same number as last year.

Yours truly,

HARDMAN, PECK & Co.

NEW YORK, December 26, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—Replying to yours of the 23d inst., we would say to you, first, increase in uprights of about 50 per cent.; second, no increase—we have manufactured about 25 per cent. less. After finishing up what squares are now under way we now think we shall make no more. With compliments of the season, we remain,

Yours truly,

E. G. HARRINGTON & Co.

NEW YORK, December 27, 1889.

Messrs. Blumenberg & Floersheim, City:

GENTLEMEN—In answer to your favor of the 23d inst. we would say that the increase of uprights for 1889 over 1888 manufactured by us is 15 per cent.; the square pianos less by 5 per cent. We have this year manufactured 25 per cent. more grands than in 1888. The outlook is for a continued increase in grands and uprights—squares will gradually pass away altogether.

Yours truly,

SOHMER & Co.

BINGHAMTON, N. Y., December 26, 1889.

Editors The Musical Courier:

DEAR SIR:—We would state in reply to your request that we are now making 75 uprights this year to 50 last year. We have not made any squares for several years.

Respectfully yours,

GEO. O. ENGELBRECHT & Co.

BROOKLYN, N. Y., December 24, 1889.

The Musical Courier:

GENTLEMEN—My books show an increase in uprights for the past year of 14 per cent., while in squares I have fallen off about 50 per cent. and make but a very few. My total output for this year has been very much in excess of last year, and the old reliable Bradbury has been booming all along the line. My 15 stores are making a good showing, and both my factories being worked to their top capacity. I manufacture only a few squares each year for a few special customers.

Truly yours,

FREEDORN G. SMITH.

NEW YORK, December 25, 1889.

Editors The Musical Courier:

GENTLEMEN—The increase in my business is 30 per cent. Make very few squares. Very respectfully,

R. CABLE.

AUBURN, N. Y., December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—In reply to yours of December 23, beg to answer your questions as follows: Increase in percentage of uprights, 125 per cent.; no decrease in percentage of squares, no increase in percentage of squares; we manufacture no squares.

Yours truly,

WEGMAN & Co.

ALBANY, N. Y., December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—We have about given up making squares, but will furnish them to order. We will make a specialty of grands and uprights. We will increase the output of our parlor grand fourfold, as all who have seen them pronounce them equal to any made in every particular.

Yours respectfully,

BOARDMAN & GRAY.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—In reply to your favor of 23d, would say that our percentage of increase of upright pianos manufactured by us in 1889 is 30 per cent. over 1888. Have not made any squares in 1889.

Respectfully yours,

KRAKAUER BROTHERS.

BOSTON, Mass., December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—In answer to your favor of the 23d, we would say that the increase in uprights manufactured by us in the year 1889 is about 25 per cent. over the number manufactured by us in 1888. We manufacture no squares.

Yours truly,

MASON & HAMLIN ORGAN AND PIANO COMPANY.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—Replying to your request for information, the statistics of our output are as follows: Increase in uprights manufactured in 1889 over 1888 in percentage 0.106; decrease in square pianos made in 1889 over 1888 in percentage 0.019.

Yours very truly,

KRANICH & BACH.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—In reply to your inquiries of December 23, we would say that as we have made no square pianos for some time we can only answer your first inquiry, viz.: "Increase in percentage of uprights manufactured in 1889 as compared with the year 1888." The increase for 1889 is exactly 50 per cent.

Yours truly,

FRANCIS BACON.

DERBY, Conn., December 24, 1889.

Editors The Musical Courier, New York:

GENTLEMEN—We have yours of recent date relative to the per cent. of increase in business of 1889 over that of 1888, and in reply, we make uprights only. Our output for 1889 shows an increase of 35 per cent. over the output of 1888. This relates to pianos only. We think the increase in our organ business has not been equal to that in the piano business, though we have had a very fair and steady demand for our organs.

Yours truly,

THE STERLING COMPANY.

BUFFALO, N. Y., December 26, 1889.

Editors The Musical Courier, New York:

GENTLEMEN—In reply to yours of the 23d inst., would say that the percentage in the increase of uprights manufactured by us in 1889 as compared with the year 1888 is 40 per cent. We stopped making squares several years ago.

Respectfully,

C. KURTZMAN & Co.

NEW YORK, December 26, 1889.

Editors The Musical Courier:

DEAR SIR:—In reply to your favor of 23d inst., we manufacture no square pianos. Last spring, as you are aware, we so greatly improved our pianos as to practically change the grade. This made it necessary to raise prices correspondingly, yet our output this year is 16 per cent. greater than last, and during the past six months, since the new style

pianos have been introduced, the ratio of increase has been about double that.

Yours very truly,

NEWBY & EVANS.

NEW YORK, December 26, 1889.

Messrs. Blumenberg & Floersheim, City:

DEAR SIR:—Replying to your favor of the 23d inst., would say we did not manufacture any square pianos last year, in fact never did manufacture any.

Yours truly,

BEHR BROS. & Co.

NEW YORK, December 26, 1889.

Editors The Musical Courier, City:

GENTLEMEN—In reply to yours of December 23, will say that we have manufactured about 20 per cent. more upright pianos during the year 1889 than we did in the year 1888. We have not manufactured square pianos within the last five years, and we trust we will never be called upon to manufacture them again. There seems absolutely no sale of square pianos among our customers, the demand being solely and wholly for uprights. The demand seems to be constantly increasing for a better grade upright, and dealers who have been selling a cheap and medium grade instrument the past few years are now demanding the very best instrument that the market affords, and our customers have been constantly writing for us to increase the grade, which we have been doing the past six months, they being perfectly willing to pay the increased price.

Very respectfully,

PECK & SON.

BOSTON, Mass., December 26, 1889.

Editors The Musical Courier:

GENTLEMEN—Yours of December 23 asking about the number of square pianos made in 1889 as compared with 1888 received, and in reply will say that the total number of pianos made in 1889 is a little larger than in 1888, but the decrease in squares is 25 per cent.; but the number was more than made up in the number of uprights and grands. The increase in grands has been nearly double.

Yours truly,

HALL & DAVIS COMPANY.

BOSTON, Mass., December 24, 1889.

Editors The Musical Courier:

GENTLEMEN—Increase in uprights, 20 per cent. Decrease in squares, 50 per cent. Make squares only to get those partially finished made and sold. Increase in grands, 100 per cent.

Yours truly,

IVERS & POND PIANO COMPANY.

WORCESTER, Mass., December 26, 1889.

Editors The Musical Courier:

GENTLEMEN—Increase in uprights over 1888, 1,500 per cent. We make no squares.

Yours truly,

BROWN & SIMPSON.

BOSTON, Mass., December 26, 1889.

Editors The Musical Courier:

GENTLEMEN—Increase in uprights, 25 per cent. Decrease in squares, 60 per cent. Manufacture a few squares.

Yours truly,

C. C. BRIGGS & Co.

NEW YORK, December 26, 1889.

Editors The Musical Courier:

GENTLEMEN—Increase in uprights, 25 per cent. We make no squares.

Yours truly,

ESTRY PIANO COMPANY.

NORWALK, Ohio, December 26, 1889.

Editors The Musical Courier:

GENTLEMEN—Increase in uprights, 25 per cent. We make no squares.

Yours truly,

A. B. CHASE COMPANY.

NEW YORK, December 24, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—In reply to your favor of December 23 beg to say we do not manufacture square pianos, nor have we for several years past.

Yours truly,

H. D. PEASE.

NEW HAVEN, Conn., December 24, 1889.

Editors The Musical Courier, New York:

GENTLEMEN—We are in receipt of yours wishing us to give you the increase in percentage of upright pianos manufactured by our firm in 1889, as compared with the year 1888. In reply will say you know that, generally speaking, we are adverse to giving figures about the increase of our business, which has really been surprisingly large, but as you state in your letter that you are not desirous to learn anything except the percentage, and that you are sure we would be kind enough to give you the information in order that the statistics you publish may be as accurate as possible, will say we will not stand in the way of your having accurate figures and will state the percentage of increase of our business this year over 1888 has been 60 per cent. You, no doubt, are aware that we contemplate adding a large addition to our factory at an early date, and have every prospect to do still better for the coming year. We do not manufacture square pianos. Wishing you the compliments of the season, we remain,

Yours very truly,

B. SHONINGER COMPANY.

NEW YORK, December 28, 1889.

Editors The Musical Courier:

GENTLEMEN—In reply to your favor of 23d inst. would say that we do not make any square pianos. Our increase is about 53 per cent. over 1888. With compliments of the season we are

Very respectfully,

WESER BROTHERS.

CHICAGO, Ill., December 28, 1889.

Editors The Musical Courier:

GENTLEMEN—My increase in uprights made in 1889 over output of 1888 is about 15 per cent. Increase in grand production is also 15 per cent. Make no squares.

Yours truly,

C. A. GEROLD.

CHICAGO, Ill., December 27, 1889.

Editors The Musical Courier:

GENTLEMEN—Our increase in uprights for the past year has been 100 per cent., or just double, and we have also increased in the same proportion in grands, of which we make one style. Squares we do not make. Wishing you a Happy New Year,

Yours respectfully,

W. H. BUSH & Co.

BOSTON, Mass., December 28, 1889.

Messrs. Blumenberg & Floersheim:

GENTLEMEN—Increase in uprights 15 per cent. Decrease in squares 15 per cent.

Yours truly,

EMERSON PIANO COMPANY.

CHICAGO, Ill., December 28, 1889.

Editors Musical Courier:

GENTLEMEN—The increase in percentage of upright pianos manufactured by us in 1889 over 1888 is 80 per cent. Make no squares.

Yours truly,

C. A. SMITH & Co.

JAMESTOWN, N. Y., December 28, 1889.

Messrs. Blumenberg & Floersheim, New York:

GENTLEMEN—To your first inquiry in reference to percentage of pianos manufactured, under date of December 23, would say that the production has very nearly doubled during the past year. Second and third—Only a few made during 1889. Fourth—After January 1, 1890, the manufacture of squares will be discontinued, except on special orders and for which purpose a few styles are represented in catalogue of which I send you a copy. Our parlor grands and new style and scale uprights are in great demand, having been able to supply only one-half of what we could have

sold. With check inclosed for subscription and with compliments of the season, I remain, very truly yours,
C. A. AHLSTROM.

NEW YORK, December 30, 1889.

Editors Musical Courier:

Your letter of 24th inst. received, and would say in reply that we have never made a square piano, having devoted our entire attention to the manufacture of upright pianos. We would also state that the actual sales this year were over one-third greater than for the year 1888.

Yours truly,

SCHUBERT PIANO COMPANY,
PETER DUFFY, President.

HAZLETON, Pa., December 30, 1889.

Editors Musical Courier:

In reply to your circular letter will say that we had an increase of 20 per cent. this year over last. We manufacture upright pianos only.

Yours truly,

P. KELLNER.

NEW YORK, December 31, 1889.

Editors Musical Courier:

GENTLEMEN—In answer to your circular letter of the 23d inst., we will say to you that the number of new Steinway square pianos in stock has been reduced to four instruments, and, as stated to you one year ago, the manufacture of square pianos has been entirely discontinued by us.

The number of upright pianos made and sold during 1889 is only 7 per cent. larger than in the previous year.

There is again a heavy increase in the number of grand pianos this year over the year 1888, having this last day of the year 1889 reached the unprecedented figure of 1,020 grand pianos of the different styles and sizes for the year just past, with a large number of unfilled orders, and consequent loss of sales even at retail for not having them. The year closes without our having a single parlor grand on hand for sale. We have completed arrangements largely to increase our production of grand pianos.

Respectfully yours,

STEINWAY & SONS.

HARDMAN, PECK & CO.

Great Increase of Trade in 1889.

SINCE the death of Mr. John Hardman in November last the firm of which he was a member have modestly refrained from pushing themselves into public notice through the press, a delicate and praiseworthy feeling which has prevented us until now from expressing our views as to the remarkable success attained by the firm of Hardman, Peck & Co. during the year 1889. As to the material prosperity of the concern—the actual increase in the annual output—we would refer our readers to the article entitled "Status of the Square," to be found in another column, from which it will be seen that they have raised their output of uprights 15 per cent. over 1888, that they have sold about the same number of squares, while their grand production has been increased 50 per cent. during the past twelve months.

Every practical piano man will recognize this as an exceptionally good showing, and the tendency of the Hardman piano is best illustrated by the shown increase in grands, which is greater in percentage than the increase in uprights. By this it will be seen that the Hardman piano has been constantly pushing its way to the fore, not only in the number of instruments issued from their factory, but in the quality and style of their product, because every piano manufacturer recognizes the fact that it is only the high grade houses who can afford to turn out a large number of grands, and the extraordinary increase of 50 per cent. in the grand production of Hardman, Peck & Co. is *prima facie* evidence of the excellence of that instrument and the high position it has attained in the estimation of musicians and the musical public.

And why should this not be so? Here is a firm long established, with abundant capital, with capable business men and capable mechanics in control, who have striven earnestly and conscientiously to raise the value of their product rather than to increase the quantity.

What has been the result? With every practical invention, with every investment in machinery, and brains and material with which they have enhanced the value of their goods, they have found their enterprise appreciated by the public and the dealers; they have had the experience which all high grade makers have also had—that the better, and consequently the higher cost their pianos have been, the more they have sold. Among letters received by us from manufacturers giving the percentage of increase in their output for 1889 may be found some very high figures, but it should be borne in mind that these statements are based entirely upon percentage, and that an increase of 15 per cent. on the number of uprights made by Hardman, Peck & Co. means an increase of hundreds of instruments, while an increase of 50 per cent. in their grand production is a sure guarantee of what an excellent basis for this class of work they have laid in the past. Beyond question, the success that has attended the enterprises of this house is due to the business tact and knowledge of the surviving partner, Mr. Leopold Peck, who brought to the concern a ripe experience in other lines, and quickly realized that to make real success in the piano business one's motto must always be "the best," a standard which Mr. Peck set for his piano and which he has always followed in every branch. Under his capable business management it was a natural thing that the

mechanical branches of the concern, having full surety, should produce results which place the Hardman piano at the head of its grade. Among the radical improvements made in the instrument and which are to be found only in the Hardman piano may be mentioned the new patent metal frame for supporting the keys and action in upright and grand pianos, the new patent music desk and the patent harp stop attachment—three devices which possess merit other than the usual clap-trap "selling points" introduced into so many modern pianos. Lack of space forbids our speaking further in this issue of the position attained by the Hardman piano in musical circles in New York and other cities, of the Hardman factory, of the Hardman Hall on Fifth-ave., and of a dozen and one other features of this interesting institution, all of which will be more fully touched upon by us in subsequent numbers.

THE ADJOURNED MEETING.

AN adjourned meeting of the piano men's progressive association took place last Saturday night at the Union Square Hotel to debate the question whether it is preferable to travel over the Union Pacific in coming East or selling on \$5 a month on installments. The ayes had it, the noes being in the minority. Another round was ordered by the secretary of the meeting, Mr. R. S. Howard, who was seconded by Mr. Kiel. After resolutions, which were, however, not kept, Mr. J. Burns Brown requested the chairman, Mr. Peck, who was absent, to give him permission to read the following resolution:

Resolved, That the price of transient board for first-class piano men be reduced to the usual figures and that rented pianos be hereafter sent out without collecting the charges in advance.

There was much opposition to this resolution, and after another round it was decided to put the question. The question was put and it was ordered to be printed in Fohn C. Jeund's next Christmas number.

A motion was then made by Will Hazelton to have all non-members assessed. There was a howl that came deep and loud, and some one suggested that the world's fair assessment took all the boodle in the trade as it was.

J. M. Richards was then appointed a committee of one to investigate Harlem pianos, in order to gather statistics on the amount of mahogany consumed in that section. Motion seconded and passed unanimously.

It was by general consent then decided that R. M. Walters address the next general meeting on the interesting subject of "Pianos and Politics," with no references to parties. De Volney Everett favored this and thought the idea immense. A committee was appointed to wait upon Mr. Walters, and an appropriation was passed for gloves to be used on that solemn occasion.

C. O. H. Houghton was selected as the chaplain of the coming year. Committee on railroads, R. S. Howard; committee on freights, Frank H. King. The latter sent a dispatch from Sing Sing stating that he was unavoidably detained, but would surely try to be on hand next time. Compliments of the season. Committee on installments, W. A. White; committee on credits, E. H. McEwen; committee on renewals, C. C. McEwen. The latter two had not yet paid their fees, and may be expelled at the next meeting. Mr. Eddy Colell offered a resolution to have an interpreter appointed for the English language, as some members did not understand the discussions. He thought it was "real mean" not to have invited Mr. Gildemeester to preside, as he was an excellent chairman, constantly engaged in discussing questions with ladies and gentlemen while seated in a chair.

Applause greeted the suggestion and it was immediately resolved that Mr. Colell should receive a metallic badge for his suggestion. Mr. Colell at this point fainted and it took several rounds to restore him. After thus coming to grief he got even with the association by presenting one of his father's cigars to each member, five minutes after which the association called for the ambulance, but before it reached the hotel most of the members present had been revived.

Oscar Newell was elected a life member without dues and the minutes were recorded to the accompaniment of Gottschalk's "Last Hope." A "Merry Christmas" telegram was sent to Ed. Ambuhl, at Chicago, which was paid in advance by W. M. Thoms. This generous act was heartily applauded and the meeting decided to pay the barber if Thoms would have his hair cut and get a shampoo, although the shampoo amendment was subsequently withdrawn.

Before adjournment one large Christmas number of 2,469 pages was equally divided among those present, each one getting a biographical supplement free, with

real pictures, some colored, and two piano carts were ordered by telephone to take the Christmas numbers to the various homes.

A physician who was called in cautioned the members not to read more than one biographical sketch a day, for otherwise they would run the risk of forgetting their own names.

Mr. T. Quiffus Jag before the very final, that is, last, adjournment dropped the following amendment:

Resolved, That this association indorse the coming Christmas number of the "Yankee Bassoon," and that we heartily indorse the idea of beginning work on the next Christmas number on New Year's Eve.

Resolved, That a committee of four, including George M. Guild and J. J. Swick and his wife, be appointed to solicit subscriptions in the trade.

Resolved, That every subscription should contain a "more kind words" blank for use in the next Christmas number.

Resolved, That all subscriptions be paid in advance before the paper is printed.

Resolved, That the next Christmas number should contain 41,682 pages and 211 supplements, and that everybody's biography should be printed in it.

Resolved, That there should be no less than 14,168 puffs, and that in each every piano advertised shall be called "first class."

Adjourned subject to call by T. Quiffus Jag.

KIMBALL GUM.

WE have before us a piece or section of the now thoroughly too well-known gum wood, such as is used in Kimball pianos—that is, in Kimball pianos made at the factory of the W. W. Kimball Company, Chicago—of course not used in the construction of the stencil Kimball pianos.

This wood was tested and, like similar tests with the gum, did not meet the expectations of such as desired to use it for fine wood or piano case work.

The lot here had been seasoned thoroughly, and as the firm could not dispose of it subsequent upon many experiments, they finally, to get rid of what apparently seems fit for better purposes, sold the lot to a man for kindling wood purposes.

But it seems that the "kindling" man fared as poorly with gum as the Kimball man's pianos, for, lo and behold, he appeared in the lumber firm's office and told them that he could not use the lot. "It won't burn; the darned stuff!" said he.

This leads us to make a suggestion to the W. W. Kimball Company, and that is to apply at once to the underwriters for a reduction of rates on the strength of the lessened risk.

Besides this, the Kimball Company can get up a great advertising scheme by announcing that their pianos are the only instruments that defy flames; that they are the only pianos that could not be used for kindling wood, in consequence of which it would not even pay anyone to steal a Kimball upright. You could damage the upright by wetting it, but, unlike other uprights, those of Kimball and the company could never be burned.

This is certainly a great chance for an advertisement that would attract every person without consideration as to age, sex, or previous condition of servitude.

Francis Bacon's New Location.

THE Harlem River seems to attract piano manufacturers, and about one dozen establishments are already completed or under way in that vicinity. We have just learned that Mr. Francis Bacon has, within a few days, closed an agreement for the purchase of a very valuable piece of land adjoining the Mott Haven station on the New York Central and Hudson River Railroad at 138th-st., New York city.

The property is peculiarly adapted for a piano factory, having two fronts of 100 feet on Mott-ave., and 100 feet on the New York Central and Hudson River Railroad, the lots being 135 feet deep. The frontage of 100 feet on the railroad makes the location very prominent to the large number of travelers continually passing that point on the three great railroads to the city, viz., the New York Central and Hudson River, the New York and Harlem and the New York, New Haven and Hartford Railroad.

The convenience for shipping pianos from that place are very great, it being near the freight depots of the New York Central and Hudson River and the New York and Harlem railroads for the North, West and Northwest, and of the New York, New Haven and Hartford and the Pennsylvania railroads for the East, South and Southwest, thus securing direct railroad communication with Portland, Montreal, Chicago, San Francisco, New Orleans, &c. The near proximity of the Mott Haven passenger station, which adjoins the property purchased by Mr. Bacon, at 138th-st., and which is destined to be a very prominent place of transfer on three great trunk railroads, makes Mr. Bacon's new location very accessible to dealers, as they can land directly at his factory from the nearly 100 trains stopping daily at the Mott Haven station, 138th-st., New York city.

We congratulate Mr. Bacon on this very desirable purchase and trust that with the efficient aid of his son, Mr. W. F. H. Bacon, who manages the practical part of the business, the large increase in his output of pianos in 1889, which we notice in another column, may be still greater for the coming year of 1890.

MASON & HAMLIN ORGANS AND PIANOS.

MASON & HAMLIN PIANOS.
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THE SEMI-ANNUAL ENTRANCE EXAMINATIONS will take place as follows:

SINGING CLASSES—Monday, January 6, 1890, from 10 to 12 M., 2 to 6 and 8 to 10 P. M.

PIANO—Tuesday, January 7, from 10 to 12 M., and 2 to 5 P. M.

VIOLIN AND 'CELLO—Wednesday, January 8, from 2 to 5 and 8 to 10 P. M.

CHORUS—Wednesday evening, January 8, from 8 to 10 o'clock.

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"LA GRIPPE" is causing much trouble in the Boston piano trade. Boston people, far famed for copying things fashionable or prevalent in Europe, appear to have taken a particular fancy for this Russian influenza, an attachment which is encouraged by this foreign malady to an extent which has become positively alarming—and exceedingly unpleasant. The piano factories have been particularly favored by visits from the stranger, and what with the Boston east wind and the "Roosian sneezes," the Emerson people alone count up a sick list last week of 69 men.

WE learn that in one establishment on Beekman-st. where old paper and paper stock is bought, a lot, consisting of 4,000 Christmas numbers of a music trade paper, was purchased on Monday and can now be seen in the place. There are only a few such establishments on Beekman-st., and persons who have spent money in Christmas numbers of music trade papers might as well send down and ascertain. Money taken from firms for Christmas numbers, under the pretext that they will have a large circulation, should be recovered if the statements are false.

It was also stated that a certain large house had taken 5,000 copies of a Christmas number of a music trade paper. That statement was also false. "Do you think that we would purchase and circulate papers containing fulsome praises of other pianos and piano makers?" said the head of the house to us. "Nonsense! Besides, I give you my word, and I have no reason to prevaricate or tell you what is false, our firm did not purchase one copy of that Christmas number."

Advertisers who spent money in that Christmas number can get the name of the gentleman who made these remarks by calling on our editor.

Such are a few of the subsequent disclosures made since the Christmas humbug numbers have been published. It is astonishing that business men should have been tempted to spend their good, substantial money in such rapid, transparent schemes. Piano and organ manufacturers tell us that is difficult to get the dealers to advance a dollar in prices, and yet, on a Christmas humbug number, some will spend the total amount represented by an advance of \$5 a piano all along the line.

Of course, when the dealer sees such reckless expenditures (and the average dealer is a level headed man and knows that such papers don't circulate in his town, and consequently not in other towns) he says to himself: "What, pay an advance? Not a dollar! I want those pianos for less next year."

One of these days the piano and organ manufacturers will discover that the Christmas number is a real menace to their business instead of a benefit. But there has been lots of money lost this time on Christmas numbers.

—We have news from the Weaver people, at York, Pa., that we like to hear. They are so crowded with orders that they are obliged to accept only new orders in part. Their old trade gets the lead and if nothing unforeseen occurs they can supply that demand for the coming months by working extra time. They have more than doubled their output in the past year. Their present quarters, which a few years ago seemed to be ample for years, are too small, so that should the increased demand for Weaver goods continue the next step must be increased or additional works.

—Mr. Geo. Bothner, the action manufacturer, has been confined one week with "la grippe," not being able to get to his factory, which is ably conducted in the meantime by his son.

Passed Away in 1889.

NEVER in the ten years of this paper's existence have we been called upon to record at the end of the year so long a list of members of the trade who have gone over to the great majority within twelve months as that presented below. It has been a year of unusual prosperity to the music trade in all of its branches, and it seems that a sort of compensation has been paid for this prosperity by the taking away of some of the oldest and most respected members of the trade:

Peter T. Thomson, of Engelbrecht & Thomson, piano manufacturers at Binghamton, N. Y.

William Knabe, of the firm of Wm. Knabe & Co., piano manufacturers at Baltimore, Md.

Herman F. Keidel, manager, of the New York branch of Wm. Knabe & Co.

Benjamin F. Baker, known to the trade in connection with the Baker piano.

C. F. Theodore Steinway, of Steinway & Sons.

Oscar Laffert, founder of the Leipzig, Germany, "Zeitschrift für Instrumentenbau."

Julius T. Hinz, piano maker at Louisville, Ky.

C. M. Cady, of the old music publishing firm of Root & Cady.

Emil Wahle, of the firm of Wahle & Son, dealers at Buffalo, N. Y.

F. Frickinger, piano action maker at Nassau, N. H.

Edward T. Hayes, a former manufacturer of pianos, at Norwich, N. Y.

John Hardman, of Hardman, Peck & Co.

Elias P. Needham, reed organ builder and patentee of improvements in reed instruments.

Robert Denniston Biddle, of Biddle & Son, piano dealers and manufacturers, of New York.

Louis Kaemmerer, of Geo. Steck & Co.

James A. Gray, of Boardman & Gray, piano manufacturers, of Albany, N. Y.

Wood T. Ogden, piano and organ dealer at Middletown, N. Y.

A. Cortada, music publisher and dealer, New York.

W. J. Minderhout, dealer, at Montgomery, Ala.

V. R. Stedman, string maker, at Cambridgeport, Mass.

H. Cordray, one of the oldest workmen with Wm. Knabe & Co., Baltimore, Md.

Robert Willis, dealer at Montreal, Canada.

G. McFaddon, musical instrument maker, at Syracuse, N. Y.

Geo. W. Foster, dealer, at Keene, N. H.

W. H. Weaver, dealer, at Olean, N. Y.

W. E. Lucke, of Julius Bauer & Co., Chicago, Ill.

H. H. Ellis, dealer, at Washington, D. C.

Stuart Johnston, with Junius Hart, New Orleans, La.

Wm. Senf, violin maker, at Baltimore, Md.

Chas. Wiethan, dealer, at Poughkeepsie, N. Y.

A. Lange, of Lange & Co., N. Y.

Eugene Paillard, of Paillard & Co., music box makers.

McKeel Wise, of the former firm of Wise Brothers, piano makers and later a workman.

Hiram Herrick, superintendent at various times of Hallet & Davis' factory, Broadway factory and Wm. P. Emerson's.

Wm. Wall, one of the oldest piano workmen in the United States.

A New York Branch.

CONGRATULATIONS are due to the B. Shoninger Company on the success of the past year's business at their New York branch house at 86 Fifth-ave. Under the management of Mr. Seymour H. Rosenberg, a young gentleman whose knowledge of the trade and whose ability to conduct a branch establishment have been amply demonstrated, a business has been built up that makes it imperative with the company to seek larger quarters and a place with facilities commensurate with the future of the house in this city.

"We are looking for premises," says Mr. Rosenberg, "where the Shoninger pianos can be displayed, not only in larger quantities, but in an assortment that will give purchasers a better idea of the extent of our works and the character of our goods."

The firm are enterprising and are now on the high road to still greater success, and no doubt we shall soon announce their leasing of a large Fifth-ave. building.

The Trade.

—Charles Jeutsch has opened a music store at Arcadia, Ia.

—J. W. Griffin, music store, at Rockingham, N. C., has assigned.

—Mr. Charles H. Steinway left for Europe on Saturday and will return in March.

—E. S. Payson is in Atlanta and Nashville this week for the Emerson Piano Company.

—The Weaver Organ Company, of York, shipped seven organs to France last week.

—The Telephone Organ Company, with a capital of \$10,000, has been organized at Des Moines, Ia.

—T. F. Scanlan, of Boston, was here on Sunday, and W. A. Kimberly has been out of town a few days.

—Hammill's organ factory, at East Cambridge, Mass., was damaged by fire to the extent of \$2,000 on December 23.

—Rudolph Dolge, eldest son of Mr. Alfred Dolge, and engaged with Lyon & Healy, Chicago, is here on a visit this week.

—Mr. O. A. Kimball, of the Emerson Piano Company, was here early in the week. He left for Chicago on Monday night.

—Elias Howe, the Boston violin dealer, has already made arrangements to leave on his annual European trip to purchase violins in May.

—That Christmas stocking sent to our editor by Johnny Merrill, of the Smith American Company's London branch, is accepted with thanks and hung up for future reference.

—We acknowledge the receipt of a handsome volume from Mr. H. W. Hall, manager of Bailey's Music Room, Burlington, Vt., giving descriptions of that beautiful town and telling all about its business enterprises.

—We are glad to announce that Mr. O. Sundstrom, formerly connected with the Wilcox & White Organ Company, and lately with Messrs Peck & Son, has recovered from a long and dangerous illness. He is open for some new connection with a piano house.

—The Farrand & Votey Organ Company, of Detroit, have made large shipments this month to Amsterdam, Holland, Port Natal, South Africa, and have two carloads going to London, and yesterday received orders for 150 organs from London and 12 from Bombay, India.

—The Bolman Brothers Company, of Kansas City, did a great amount of Christmas advertising, and did it judiciously, penetrating all classes and all directions. The result was an enormous holiday trade. Some of their advertising matter, now before us, is very unique and original.

—Mr. Fred. L. Brown, representing the Florence Cabinet Company, of Chicago, Ill., was in town last week, and went to Philadelphia to attend the meeting of the P. M. T. A., with the idea of bringing this model music cabinet to the personal notice of the teachers assembled there.

—The new and magnificent piano and organ warerooms of W. J. Dyer & Brother, Syndicate Block, Minneapolis, Minn., were opened last week for public inspection and business, and the local papers of that city give glowing accounts of the beauty and attractiveness of the new establishment.

—A. W. Seaholm, the new piano and organ dealer at Denver, Col., handles the Hardman, the Bush & Gerts and the Wegman pianos and the Smith American and the Crown organs. "I am somewhat late in the season, but am glad to say," he writes, "that I received my share of the holiday trade."

—A musical instrument has been manufactured by Mr. E. Cornelius Larrabee, of Salem, Mass., who is quite a genius in wood working. It is a bamboo violin, and is the only one of its kind ever made. The body of the instrument is a length of bamboo a little larger than the butt end of a good sized fishing pole, and upon this is the ordinary arrangement of a violin, the strings, bridge, &c.

—E. T. Baldwin, the Manchester (N. H.) dealer, says in a card published by him (and it is the truth):

"It is amusing to hear some people boast of the excellence of their pianos, and how, by their shrewdness and the aid of a friend, they got the better of local dealers and secured a first-class instrument 'way down,' when the home dealer knows that they have bought a 'stencil piano' and probably paid a round price for it."

—In an interview in the New Haven "News" C. M. Loomis says: "Well, well, we can tell you the best news in town. The music trade was never so good as it is now. When we began business 24 years ago there were very few families who had musical instruments; now there are pianos and organs in at least 75 per cent. of the homes. The banjo and guitar players are rapidly increasing in number. The organ trade is almost entirely gone and the piano is the king of musical instruments."

—Among patents granted recently, which are of interest to the trade, we record the following:

| | |
|---|-------------|
| To C. G. Schuster, for a stringed musical instrument..... | No. 416,756 |
| M. Bray, for making reeds and reed plates..... | 416,807 |
| Morgan & Dawes, for reed for musical instrument..... | 417,069 |
| H. E. Chute, for organ case..... | 416,993 |
| J. E. Treat, for pneumatic action for pipe organ..... | 416,974 |
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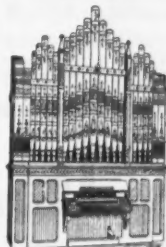
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Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, December 28, 1889.

CHRISTMAS trade did not pan out in this neighborhood as well as was expected, and this week has been comparatively dull in every way and items of news are also scarce.

Messrs. Lyon, Potter & Co. are expecting to have their warerooms ready for occupancy on the 1st, their contract with the parties calling for it. Every other necessary arrangement being completed.

One of our E. C.'s stated in a recent issue that Lyon & Healy would handle the vocalion organ. This is not so, for Lyon, Potter & Co. have arranged to handle the vocalion, as originally stated in this paper, and Lyon & Healy will put all their energies in that line on the Peloubet reed pipe organ, of which they are sole manufacturers.

Messrs. Reed & Sons have not concluded their deal for the building which they may yet secure, for the reason that negotiations have been going on which may change the ownership; this has delayed the signing of the lease.

Mr. George Ambuhl is to be married on January 2 to a very much esteemed young lady of the West Side.

The two following items are taken from the "News":

"The sum of \$750 was the value put upon the thumb of John Shelk in a judgment rendered in Judge Tuthill's court to-day. John is a boy who was employed in the piano factory of W. W. Kimball & Co., and while he was cleaning a machine it was suddenly set in motion by one of the workmen, and the thumb of his right hand was ground off by the cog wheels."

"GOSHEN, Ind., Dec. 23.—C. G. Conn, of Elkhart, who has been instituting libel suits right and left against the papers of this county, and who was indicted for attempted blackmail on Harry B. Sherwood, comes out in his paper, the 'Truth,' with a very ample apology to all concerned, withdrawing all suits which he has instituted, and confesses that he has been suffering from an aberration of the mind brought on by sudden abstinence from the use of tobacco."

Messrs. Wm. H. Bush & Co. have just issued a very neat catalogue of some 20 pages, with good cuts of all their regular styles and testimonials from dealers and consumers. This firm are justified in congratulating themselves on the success and growth of their business, having begun three years ago with 10 pianos per month, while their actual output is now 100 per month.

The number of errors and misstatements of facts contained in the columns of the numerous so-called music trade journals is simply disgusting. Statistics are given which are thoroughly false; firms are called manufacturers who don't own a brick or a stick in any factory—just common stencilers—and boxes with strings in are represented to be magnificent instruments, with the finest actions, ivory keys and every merit imaginable. It takes an elastic imagination and no knowledge of musical instruments to make a good music trade journalist.

Newby & Evans.

IN looking over some proof sheets of testimonials given by dealers to the firm of piano manufacturers in this city, Messrs. Newby & Evans, we were led to some reflections in reference to this house and its very rapid advancement. Newby & Evans are very late comers in the piano industry; that is to say, most of the firms now in the business had already been thoroughly established, and were conducting factories that were to a degree self sustaining, when Newby & Evans began to manufacture pianos.

Notwithstanding this condition, the firm in question went to work to establish a trade, taken chiefly from among the very firms that were daily bidders for pianos in the New York and Boston market, and, as the appended list will show, they have secured old established dealers as their chief customers, relying upon the merits of the pianos they are making to create the demand for them.

The Newby & Evans piano is now thoroughly well known and has a fixed place in the estimation of the wholesale trade; it has a trade mark value just as any other well established article of commerce. When among a group of dealers the piano question is being discussed, among those pianos referred to in the list of eligible goods one is sure to hear the name of Newby & Evans, and this is evidence of the fact that the trade mark has attained a fixed place in the opinion of the trade.

The factory has never made such a record as in 1889, and as to the future the order books of the firm show that the prospects for this year are most encouraging. Among the testimonials referred to we publish the following:

NASHVILLE, Tenn., October 23, 1889.

Messrs. Newby & Evans:

DEAR SIR—Your piano has just been received. I am very well pleased with it, and on the strength of what it appears to be I will increase my order.

Yours truly,

ROBT. L. LOUD.

ALLENTOWN, Pa., November 23, 1889.

Messrs. Newby & Evans:

GENTLEMEN—The walnut piano has arrived, and I am very much pleased with its tone qualities and appearance. * * *

G. C. ASCHBACH.

OLEAN, N. Y., June 18, 1889.

Messrs. Newby & Evans:

GENTLEMEN—We are much pleased with piano last sent; have sold it, and would like you to hurry the others through as fast as possible.

Yours, &c.,

A. BLAKE.

ROME, N. Y., May 22, 1889.

Messrs. Newby & Evans:

GENTS—Inclosed please find remittance. I like the last piano better than ever. Hope you will continue to keep up your good reputation.

Yours respectfully,

W. J. LASHER.

GLENS FALLS, N. Y., November 30, 1889.

Messrs. Newby & Evans:

DEAR SIR—I have just received bill of Style 1 piano, shipped to Luzerne. Your pianos are becoming popular with my trade, and I find that musicians do not hesitate to speak with entire confidence of their good qualities. You are aware that I have handled many of them, and thus far have had no trouble with a Newby & Evans piano.

Yours truly,

W. F. BISSELL.

OGDENSBURG, N. Y., December 2, 1889.

Messrs. Newby & Evans:

GENTLEMEN—I am pleased to say that the pianos I have had from you have been very satisfactory. I find the tone and action good; they stand in tune well, and, what is best, they please my customers. Wishing you success,

Yours respectfully,

W. J. BARBOUR.

CHILLICOTHE, Ohio, November 30, 1889.

Messrs. Newby & Evans:

GENTLEMEN—The Newby & Evans piano is coming to the front very rapidly, and justly so, because of its beautiful tone, easy and elastic touch and handsome finish. These pianos are among the most desirable instruments I have ever sold. I have handled them for a number of years, and they all give universal satisfaction.

Yours, &c., ST. BURKELEY.

LA CROSSE, Wis., November 2, 1889.

Messrs. Newby & Evans:

GENTLEMEN—I am very much pleased, indeed, with your pianos. My orders must have assured you of that long ago. My patrons who have purchased the Newby & Evans pianos speak in endless praise of them.

Respectfully,

I. G. LOOMIS.

ATLANTA, Ga., December 4, 1889.

Messrs. Newby & Evans:

DEAR GENTS—Inclosed please find partial list of the best satisfied customers of the Newby & Evans piano you ever saw (120 of them). Will send many more of them as soon as we have time to look over our books. The N. & E. is the easiest selling piano we have ever handled. Please ship us immediately * * * and oblige,

Yours truly,

F. L. FREYER (FREYER & BRADLEY).

DOWAGIAC, Mich., December 12, 1889.

Messrs. Newby & Evans:

GENTLEMEN—Having sold a number of your pianos, I am pleased to say that they have given excellent satisfaction and are growing in favor every day.

Yours respectfully,

OTIS BIGELOW.

New Organ for the Brooklyn Tabernacle.

THE organ for the new Brooklyn Tabernacle will be built by George Jardine & Son, the builders of the organ that was burned down in the old Tabernacle. The music committee have been hard at work for five weeks considering a large number of specifications, and the organist, Prof. Henry Eyre Browne, has been very busy revising, correcting and reviewing. The result of their labors has at last been announced, and it appears that they have not labored in vain, but have selected a most complete instrument, and one that will rank among the grandest in the world.

The total number of speaking stops is sixty-six, with 4,448 pipes, divided up as follows:

| | | |
|------------------|---------------|-------------|
| Great organ..... | 18 stops..... | 1,464 pipes |
| Swell organ..... | 18 "..... | 1,342 " |
| Choir organ..... | 12 "..... | 854 " |
| Solo organ..... | 8 "..... | 488 " |
| Pedal organ..... | 10 "..... | 300 " |

In addition, there are a chime of thirty-four bells, a Chinese gong, a bass drum and a roll of drums. Two tremulants, ten couplers, six combination knobs to great organ and fifteen combination pedals are also features of this organ. It will be seen that unusual facilities are afforded the organist in the management of the stops.

Many beautiful effects may be produced by the use of the two swell pedals, one affecting the swell organ and the other the choir organ, and which may be used separately or together.

This organ contains a 32 foot double open diapason on the pedal organ, and is larger in every way than the organ in the old Tabernacle. This instrument was also built by the Jardines, and was considered one of the best in the world. The committee seem to have entertained a high opinion of the Jardine organ, as they have given the order for the new organ to that firm.

The bellows of this instrument will be blown by a water motor.

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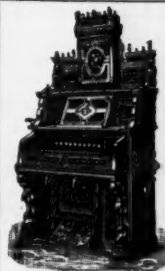
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THIS NOTICE is not intended as an argument, but rather an assurance to the Piano Trade that **WE** understand the requirements of our business in all parts of the country and are prepared to meet the same. For two years we have been hardly able to supply the demands of our rapidly increasing trade, although we have trebled our facilities. **THIS SHOWS** conclusively that the **BRIGGS PIANOS** are sellers, and in proof that they meet the finest requirement we have only to refer to the Piano itself as an argument.

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